

MUSICAL AMERICA

NOVEMBER 10, 1931



From a painting by C. Chandler Ross

ROSA PONSELLE

The Opening of the New Season of the Metropolitan Opera on Nov. 2 Brought Forward the Famous Soprano as Violetta in "La Traviata," an Individual Portrayal of Verdi's Pathetic Heroine Which Has Won Her Acclaim in London and New York

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INTERNATIONAL CRITICS, IN PORTUGAL CONGRESS, ISSUE BILL OF RIGHTS
By Dr. Paul Stefan

LISTENING WITHOUT REAL UNDERSTANDING DEPLORED BY FORMER CRITIC
By Quaintance Eaton

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ANNE
ROSELLE

in

"TANNHAEUSER"

and

"ELEKTRA"

With Philadelphia Grand Opera



ELEKTRA
OCTOBER 29, 1931

*Pitts Sanborn,
New York World-Telegram*

In the role of Elektra, Anne Roselle not only demonstrated once more her unusual musicianship, but showed her commanding skill in impersonating a woman possessed by a fixed idea.

*Francis D. Perkins,
New York Herald Tribune*

Anne Roselle, of "Wozzeck,"
Sings Exacting Title Role

Mme. Roselle, as Elektra, coped with the severely exacting title role valiantly, and with considerable measure of success from the vocal point of view. Her voice has a plangent quality, making it audible above the orchestra. Her tones are well phrased and sustained. She deserved the warm applause given at the close.

Philadelphia Evening Bulletin

In the title role of Elektra, Anne Roselle, who appeared in Berg's "Wozzeck" last season and last week sang Elizabeth in Tannhauser revealed new powers, both as singer and actress. There was fervor and dramatic effect in her singing last night, with clear, high tones; she never lost the firm hold of her role. Her expressive acting helped to give forceful elucidation of the tempestuous character, wholly deserved being the ovation which she was given when she came out alone at the conclusion of the performance.

Philadelphia Record

I don't know where they could have found a better Clytemnestra than Margaret Matzenauer, from the point of view of presence or of vocal and histrionic suit-

ability. I don't know where they could have found a more authentic Elektra, from the Strauss point of view, than they had in Anne Roselle. Both artists kept all eyes and ears trained upon them when they claimed the center of action.

*Linton Martin,
Philadelphia Inquirer*

**ANNE ROSELLE STRIKING
AS "ELEKTRA"**

Anne Roselle made a striking impression in the title role, both dramatically and musically. She sustained her arduous and exacting part—she is never off the stage after her entrance early in this one-act opera which runs an hour and forty minutes—with impressive skill and her voice was always heard easily above the raging orchestra, which has in it so much of the Wagnerian "Ring."

*Samuel L. Laciur,
Philadelphia Public Ledger*

Elektra is on the stage virtually every moment of the opera and generally singing, at a very high tessitura. She was thoroughly adequate vocally, and her conception of the role was most admirable, portraying the girl crazed with the desire for revenge, with fidelity and conviction.

Philadelphia Daily News

And the most tragic of all characters, that of Elektra, was portioned out to Anne Roselle, the dynamic soprano whose work in Wozzeck will long be remembered. Hers is a voice of power and understanding. She was adept in her part, proving herself as good an actress as a songstress, and we have only paeans of praise for her vocal capabilities.

TANNHAEUSER
OCTOBER 22, 1931

Evening Bulletin

Miss Roselle was a fair and attractive Elizabeth, of graceful and majestic mien and manner. She gave a human touch to the famous character, especially in the third act, where the Prayer of Elizabeth at the wayside shrine was well sung; her voice has clear, beautiful tones and is well used.

*Linton Martin,
Inquirer*

Anne Roselle, known here from Civic Opera days, and who was the Marie in "Wozzeck" last Spring, was new here in the role of Elizabeth. Her voice is clear and always under complete control. Her appearance was youthful, and her acting efficient.

*Samuel L. Laciur,
Public Ledger*

Anne Roselle made a pleasing Elizabeth in stage presence and sang and acted well, doing her best vocal work on "Dich Theure Halle" of the second act and the prayer of the third. Her dramatic work was good, although the role is not an easy one to act.

*Henry C. Beck,
Record*

Anne Roselle, the Elizabeth, was, as I have said somewhere before, as satisfying vocally as she is to opera eyes. Miss Roselle's voice admirably suits the role, equaling all the difficulties the part includes.

Mme. Roselle will sing Wozzeck at the Metropolitan Opera House, New York, Nov. 24th

Edited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUND

SEASON OPENED AT METROPOLITAN WITH "TRAVIATA"

Rosa Ponselle Heads Opening Night Cast in Superb Presentation of Dumas Heroine—Lauri-Volpi and de Luca Are Other Members of Cast Under Baton of Serafin—New Direction of "Tannhäuser" and "Schwanda" Premiere Features of First Week

IN spite of the opening of the Metropolitan Opera season being generally regarded as a social event, rather than a musical one, this year's "Traviata" on Nov. 2 proved worthy of consideration from the latter standpoint. The audience was of capacity size, the standees filling every available inch of space. Leaders in the worlds of society and music combined to give the evening a gala aspect.

Rosa Ponselle's presence in the cast was the highlight of the performance. Her Violetta, heard here for the first time last season, following her triumphs in the role in London, is one of the most engaging of her many portrayals of the heroines of opera. Differing in many respects from conventional Violettas, Miss Ponselle brings to the role a decidedly interesting interpretation. She builds up the character to one of overwhelming despair in the final scene.

Vocally she was superb, delivering her arias with a quality that is unrivalled on our lyric stage. In the ensembles, too, her performance was an outstanding one. The audience acclaimed her each time when she appeared before the curtain.

Giacomo Lauri-Volpi was the Alfredo (his voice is far too heavy for the role) and Giuseppe de Luca again a distinguished Giorgio Germont. The others were Minnie Egner and Philine Falco and the Messrs. Bada, Picco, Gandolfi and Ananian in their familiar roles.

Tullio Serafin led his orchestra in a wholly admirable reading of the score, the lovely prelude to the final act winning him a deserved round of applause.

A. WALTER KRAMER

"Tannhäuser" Revived

"Tannhäuser" returned to the Metropolitan stage after a year's absence, as the second production of the season on the evening of Nov. 4. Hailed chiefly for the new direction of Hanns Niedecken-Gebhard, it showed his initiative in several bits of tensed stage business, notably in the Venusberg scene, which still lacks any great illusion, however, and in the better handling of choruses and group effects.

Maria Jeritza was the Elisabeth, bringing her warm, stately interpretation and opulent vocal line to some of the most living moments of the evening.

(Continued on page 4)

With Violetta Behind the Scenes



Carlo Edwards
Rosa Ponselle's Dressing Room at the Metropolitan Opera Was the Setting for an Informal Group at the Conclusion of "Traviata" on the Season's Opening Night. Seen with Miss Ponselle Are, From the Left: Giacomo Lauri-Volpi, Commendatore Emmanuele Grazi, Italian Consul General, and Giuseppe De Luca

Philadelphia Finds Ample Melody in Impressive Revival of "Elektra"

PHILADELPHIA, Nov. 5.—Quite incidentally to what is probably his main purpose in adventuring into the most cacophonous of the modernists, Leopold Stokowski has achieved a notable by-product—he has so attuned local ears that their owners are willing to take oath that Richard Strauss's "Elektra" is music, and more than that, rich in melody, even fluent melody. There was grave doubt on this point when the work was given here twenty-one years ago, for the second time in America.

The audience that cried "Bravo" when the Philadelphia Grand Opera Company revived "Elektra" on Oct. 29 in the Academy of Music, applauded the score as well as the heroes of the evening—Fritz Reiner, who conducted, and the ninety-six members of the Philadelphia Orchestra. The terrific difficulties of the score were mastered with great skill, and its complications are so marvelously clarified that the stage action was both underscored and illuminated. The staging was of superlative illusion, with an archeologically correct set of the inner court at Mycenae, where Elektra and Orestes wrought their vengeance on Klytemnestra and Aegisthos for the murder of Agamemnon. In the lighting, too, Wilhelm von Wymetal, Jr., stage director, maintained the atmosphere of gloom and terror.

Cast Is Convincing

Anne Roselle gave a convincing performance of the title character, realiz-

ing to the full Elektra's monomania and the subtle workings of her distraught mind. Honors should also go to Margarete Matzenauer as Klytemnestra for a regal and powerful characterization. Charlotte Boerner as Chrysothemis, sister of Elektra, made the role very classic in externals and very human in inner mood.

Nelson Eddy, making his debut as a member of the company, was a stately and rich-toned Orestes, with a valid conception of the character of a sane avenger. His scene with Elektra was one of the supreme moments of the presentation. The Aegisthos of Boris Korell was more than a lay figure, though von Hofmannsthal gave it little possibility. Others in the cast, utilized mainly as chous, were Walter Vassar, Marie Edelle, Edwin Eustis, Daniel Healy, Abrasha Robofsky, Irra Petina, Virginia Kendrick, Paceli Diamond, Helen Jepson, and Rose Bampton.

Open With "Tannhäuser"

The Philadelphia Grand Opera Company opened its season with a satisfying performance of "Tannhäuser" on Oct. 22, the notable feature being the American operatic debut of Fritz Reiner, who gave a superb reading of the score. Also there was a new German tenor, Gotthelf Pistor, who at once won favor by his effective presence, his substantial and well handled voice—a bit baritonish—and his thorough knowledge of Wagnerian tradition. Anne Roselle was a very moving Elisabeth—

(Continued on page 26)

STRIKING DEBUTS ENLIVEN OPENING OF CHICAGO OPERA

Jan Kiepura Impresses in First Night's "Tosca" with Muzio and Vanni-Marcoux—Noel Eadie, English Coloratura, and Paolo Marion, Tenor, Heard in Company's Initial Production of "Magic Flute"—Otto Erhardt, Stage Director, Applauded

(By Telegraph to MUSICAL AMERICA)

CHICAGO, Nov. 5.—For once in the history of opera, a performance was striking enough to distract an opening-night audience from its consciousness of self. A gripping enactment of Puccini's "Tosca" inaugurated the Chicago Civic Opera Company's season on Nov. 2, with Claudia Muzio and Vanni-Marcoux in the roles of Tosca and Scarpia, in which they have long been famous, and a new tenor, Jan Kiepura, to invest the part of Cavaradossi with significance it does not ordinarily command.

The audience was bent on being enthusiastic. Before Mr. Kiepura had sung a note he was welcomed with a heart-warming salvo of applause, and the artists provided every reason for the house to justify itself. The chief interest, of course, centered in Mr. Kiepura. On the evidence of this not completely revealing assignment, it would seem that the Civic Opera's new artistic director, Herbert Witherpoon, has picked a winner.

An Engaging Personality

Mr. Kiepura is a fine figure on the stage and has an engaging personality. He is deft in using these assets to advantage in dramatic action that is invariably intelligent and often original. Numerous novel additions to the standard Cavaradossi pattern enlisted the observer's interest and truthfully made of the drama a triangle where it is too often merely a duet. Vocally, this young man is splendidly equipped. His voice is admirably free in emission and suggestively refreshing in quality. He commands an impressive degree of volume, with ringing high tones that are free from effort. In general, he is admirably artistic in his intentions, and his future appearances should endow the season with a legitimate interest.

Established Favorites

The Tosca of Mme. Muzio and the Scarpia of Vanni-Marcoux are established favorites of the Chicago public. The soprano was at her regal best in every respect, and her voice, especially in an exemplary account of "Vissi d'Arte," had a velvety lustre and a subtlety of nuance that held her hearers in breathless attention. Sparks flew, as usual, when this softly-insinuating Tosca confronted the dominating

(Continued on page 25)

KAHN YIELDS PLACE ON OPERA'S BOARD TO PAUL CRAVATH

Resigns to Devote More Time to Family and Business—Policies and Personnel of Metropolitan to Remain Unchanged

OTTO H. KAHN, president and chairman of the board of the Metropolitan Opera Company, resigned from both offices on Oct. 28. Mr. Kahn had been chairman of the board since 1908, when the company was organized in its present form at the close of the Conried régime. He became president in 1918. Paul D. Cravath, a member of the board since 1910, was elected by his fellow directors to succeed Mr. Kahn, who will remain a member of the board.

While the resignation of Mr. Kahn is said to have come as a great surprise to the board, Mr. Cravath has stated that there will be no resultant change in the policies of the company nor in its personnel.

Mr. Kahn Makes Statement

At the close of a meeting held on Oct. 28, in the offices of Kuhn, Loeb & Co., of which Mr. Kahn is a member, he issued a statement of which the following is a part:

"The sudden and untimely death a few months ago of my partner, Mr. Mortimer L. Schiff, has so greatly increased the demands upon my time and my working capacity, that, in justice to my business, my associates, my family and my health, I have had to reach the decision to divest myself of outside activities as far as possible.

"No other changes whatever in the direction or personnel of the Metropolitan Opera Company are contemplated. Mr. Cravath has for Mr. Gatti-Casazza, the general manager, and for Mr. Edward Ziegler, the assistant general manager, the same sentiments of complete confidence and high esteem which I hold for them as the result of many years of observation and collaboration.

"While my responsibility and my functions as an officer of the Metropolitan Opera Company cease as of this day, I shall remain as a member of the board of directors, and my interest in that great civic institution continues unabated, and to the extent that my experience and judgment may be of any service they will always be at its disposal."

Mr. Cravath, whom Mr. Kahn proposed as his successor, besides being a director of the Metropolitan, is a member of the board of the Juilliard School of Music and of the New York Philharmonic-Symphony.

Mr. Cravath, in commenting upon Mr. Kahn's resignation, said:

"We all deeply regret Mr. Kahn's retirement. The board of directors will continue the policies that have heretofore been pursued and we look forward to a successful season of 1931-'32.

"My intention is to stand back of Mr. Gatti-Casazza and Mr. Ziegler in their excellent work as general and assistant directors of the Metropolitan Opera Company. I believe Mr. Gatti to be a very wise and efficient man.

"I look forward in my work with the Metropolitan Opera Company to the continued co-operation of Mr. Kahn. Everybody must realize that this season we are confronted with special obstacles, and we shall do our utmost to maintain the standards and the reputation of the house in meeting them."

Favored New Opera House

Mr. Kahn has always been an advocate of enlarging the field of activity of the Metropolitan. He is the largest stockholder in the company and is said to have come more than once to its assistance as well as to that of other musical organizations. It was due to his influence that the company gave a series of four performances in the Westchester County Centre last year. These performances will be continued this season.

Mr. Kahn has also been identified with the policy of building a new

Metropolitan upon some other site. In 1927 he acquired property on West Fifty-seventh Street between Eighth and Ninth Avenues and the directors announced that the opera house would be built there and completed for the season of 1929-1930, but two years

later the announcement was made that the site had been abandoned. There has also been a question of incorporating the Metropolitan in the group of buildings in Radio City, but no definite announcement has yet been made on the subject.



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NEW AND FORMER OPERA CHAIRMEN

Paul D. Cravath (Left), Who Succeeds Otto H. Kahn (Right) as Head of the Metropolitan Opera Company

Metropolitan Opening

(Continued from page 3)

She shared, with Rudolf Laubenthal, the Tannhäuser, many deflections from true pitch. The latter freed himself from the tight oppression of his vocal cords for only a few passages in the last two acts, where he redeemed the stiff performance that was his rule during most of the evening.

Friedrich Schorr as Wolfram did some of the best singing in his familiar characterization, and Elisabeth Ohms was heard again as a full-throated Venus. Ivar Andresen invested the Landgraf with dignity and excellent vocal powers. Smaller roles were taken by Louise Lerch, and Messrs. Clemens, Paltrinieri, Gabor and Wolfe.

Arthur Bodanzky conducted an orchestral performance that was incisive, but dry and dispirited. Q.

The operas for the remainder of the week were "Bohème" on Nov. 5, "L'Elisir d'Amore" on Nov. 6, the American premiere of "Schwanda" on the afternoon of Nov. 7, and "Faust" on that evening.

The principals of "Schwanda," which will be reviewed in detail in the next issue of MUSICAL AMERICA, are: Schwanda, Mr. Schorr; Dorota, Maria Müller; Babinsky, Mr. Laubenthal; The Queen, Karin Branzell; The Sorcerer, Mr. Andresen. Other singers are Messrs. Altglass, Windheim and Schutzendorf, with Mr. Bodanzky conducting.

Kurt Schindler to Return After Several Years' Absence

Kurt Schindler, who has been absent from America for several years, principally doing musical research in Spain, will return to this country soon, it is announced. Mr. Schindler, who left Spain at the advent of the revolution, has been in Paris, completing a project for Miss Irene Lewisohn of the Neighborhood Playhouse. It is said that Miss Lewisohn plans to present the results of Mr. Schindler's work some time in December, after his return.



Balsar, Prague
Jaromir Weinberger, Composer of "Schwanda," the First Novelty at the Metropolitan This Season

BLOCH COMPLETES WORK

Setting of Liturgy for Jewish Service
Composed in Switzerland

Ernest Bloch has finished a musical setting of the Sabbath Liturgy for the Reformed Jewish service, it was learned from his daughter, Lucienne Bloch, who returned recently to America after spending the summer with her parents in Roveredo, Switzerland. Mr. Bloch has been engaged on the setting since his departure for Switzerland a year ago last July.

He has made two versions of the work. The first, scored for mixed chorus, baritone cantor, organ and small orchestra, is adapted to usage in synagogues. The second version, which calls for the addition of a large orchestra and chorus, is arranged for concert purposes.

Mr. Bloch was commissioned to set the liturgy by Felix and Gerald Warburg shortly before he left for Europe.

METROPOLITAN TO SING IN HARTFORD

Two Performances Over-subscribed—Concert by Stokowski

HARTFORD, Nov. 5.—More than 4000 applications have been received in excess of the seating capacity of the Bushnell Memorial Hall for the two performances of the Metropolitan Opera Company. The noted organization will appear here on Nov. 24 in "Traviata," with Rosa Ponselle, Beniamino Gigli and Giuseppe de Luca, Tullio Serafin conducting; and on Feb. 2 in "Mignon," with Lucrezia Bori, Lily Pons, Armand Tokaty and Léon Rothier, Louis Hasselmans conducting. Local music lovers are demanding twice as many seats as the hall affords.

Leopold Stokowski and the Philadelphia Orchestra opened the Bushnell concert series on Oct. 21 in glorious style, repeating their Carnegie Hall program. Weber's "Euryanthe" Overture, Schubert's "Unfinished" Symphony, Wagner's "Siegfried Idyl" and Strauss's tone-poem "Tod und Verklärung" were the vehicles for exhibiting the rich tone of this orchestra and its responsiveness to the dynamic conductor, who led without score or baton.

Kreisler Opens Course

Fritz Kreisler was presented on Oct. 18 in Bushnell Memorial Hall by Robert Kellogg in the first of his Sunday afternoon concerts. The famous violinist was assisted at the piano by Carl Lamson, former Hartford musician. This concert series will next present Lily Pons, on Nov. 8.

Victor Chenkin, actor-singer, appeared on Oct. 26 under the auspices of the local Young Men's and Young Women's Hebrew Associations.

The Westminster Choir is coming to Hartford on Nov. 12, the proceeds of this concert going toward the students' loan fund of the State Home Economics Association and the Zonta Club.

Moshe Paranov, pianist, who is prominent also as a local teacher and conductor, gave his first Hartford recital in two years on Sunday afternoon, Nov. 1, in Bushnell Memorial Hall. His interesting and well-played program included the Aria in D Minor by Padre Rafael Angeles, the Sonata in F Major by Mozart, groups of shorter works by Schumann, Brahms and Chopin, and novel compositions of Poulenc, Scriabine, Villa-Lobos, Albeniz and Pick-Mangiagalli.

JOHN F. KYES, JR.

Philippine Folk Dances to Be Filmed

WASHINGTON, Nov. 6.—According to a report received here from Manila, Philippine Islands, a large group of motion picture artists recently arrived in that city from the United States for the purpose of making a pictorial history of the folk dances of the Philippine Islands.

It is planned to take motion pictures of all Filipino dances from pre-Spanish times to the present. These pictures will be included among those taken in other parts of the world to be released for exhibition later in the United States.

A. T. M.

Critics' Congress Discusses Vital Topics

International Meeting at Estaril in Portugal Deals with Questions Raised by Writers Who Are Also Composers—Arranges for Free Admission of Visitors to Musical Events—Recommends Entry Into Wider Fields

By DR. PAUL STEFAN

LISBON, Nov. 1.—Vital topics were discussed at the fifth International Critics' Congress (Confédération Internationale de la Critique), held chiefly at Estaril near here from Sept. 18 to 28. These subjects included the right of critics to have their own works performed, recognition of an international *carte rouge*, or ticket of free admission, and the entry of critics into new fields, such as moving pictures, radio and gramophone enterprises. In the settlement of these questions, the functions of the organization were decided upon for the first time.

It was agreed that critics might hear their larger compositions given first in another town than the one in which they lived. At first this formula was objected to by the German critics as not strict enough, while their French colleagues argued it was too severe. Finally all consented to phraseology which emphasized the primary duties of critics who are also composers and authors.

Free Admission

In regard to the *carte rouge*, the critics had been promised that one visiting another city should receive the privileges accorded to resident *confrères*. But the longer this subject was talked over, the clearer it appeared that settlement of the question on such a large scale was impossible. In the end it was agreed to create an international "card of identity," to be issued by the central office in Paris. This card will give the holder the right to apply everywhere for whatever facilities he requires, directors of auditoriums, theatres and operas being asked to honor such identification.

From all countries complaints were heard about the lowering of standards in theatres and concert halls, and it was generally felt that critics should examine other fields of work. The previous congress at Prague had taken up this subject in relation to motion pictures, radio and gramophone activities; and speakers at recent sessions thought that newspaper editors should be persuaded to have these departments placed in the hands of expert and critical authorities.

Deferring to Critics

Fourteen countries were represented, membership in the federation including theatrical critics. Reports from Belgium showed that critics have reached an agreement whereby directors of theatres will defer to critical judgments in regard to the production of plays. In Roumania, critics aid productions of new works by determining prices. In some countries a court of arbitration deals with difficulties arising between critics and artists.

It was decided that members of the critics' federation shall have the right to protest against "disfiguration" of a

work by one of their countrymen, forwarding protests of this kind to members in other countries. It was said, for example, that even renowned conductors may perform music in a way which does not conform to a composer's ideas, though the point was also raised that the conductor might understand the essence of a work better than the composer himself.

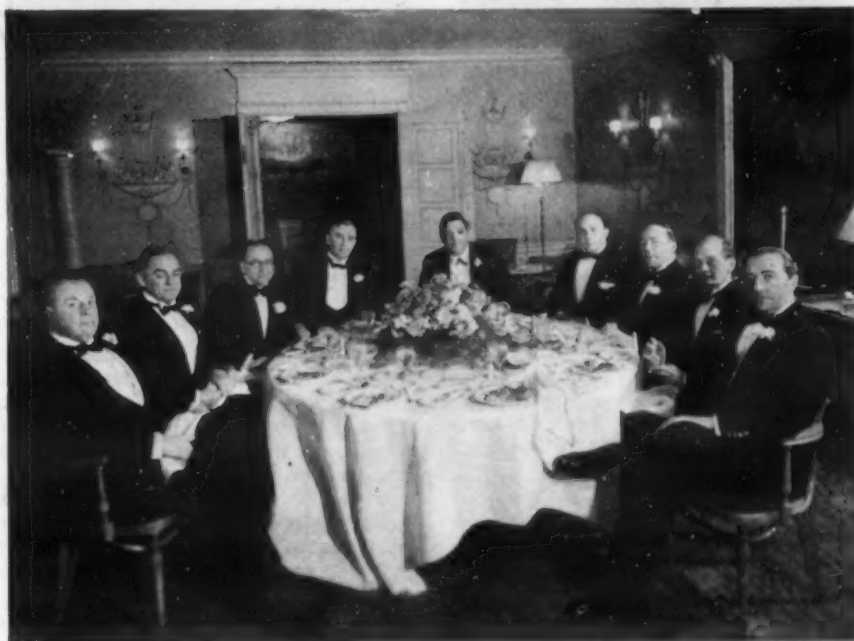
Delegates visited Lisbon, where they were received by the President of Portugal and representatives of the government. From Estaril, they journeyed through the north of Portugal, holding one session at Curia and the final meeting at Porto.

Original plans for the congress had

included Vienna as the meeting place. Estaril was later chosen on account of Austria's unsatisfactory financial position. As the journey to this country was a long one for many of the delegates, the management succeeded in procuring reductions of railway fares to and from Portugal, and free transportation, in addition to free accommodation, within the borders of the country. Pirandello was among the honorary guests, as was also Darius Milhaud. An invitation was extended to George Bernard Shaw, but he was unable to accept owing to his Russian trip.

The next congress will be held at Athens in 1933.

Famous Tenor Entertains Concert Heads



Executives of the Columbia Concerts Corporation Entertained by John McCormack at the Park Lane in New York: Left to Right, Fitzhugh W. Haensel, Vice-President; Edwin Schneider, Pianist and Accompanist to Mr. McCormack; F. C. Schang, Sales Manager; Arthur Judson, President; Mr. McCormack; Jack Salter, Vice-President; F. C. Coppicus, Executive Vice-President; Howard Taylor, Vice-President, and D. F. McSweeney, Personal Manager of Mr. McCormack

EVER a convivial host, John McCormack, the famous tenor, entertained executives of the Columbia Concerts Corporation at the Park Lane Hotel in New York on Nov. 1. The dinner was marked by the joviality which has always been one of the distinguishing traits of the popular singer.

The dinner was, in a sense, a celebration of the recent signing of a contract between the corporation and Mr. McCormack, through arrangement with his personal manager, D. F. McSweeney, by which the noted tenor will appear exclusively under the management of Columbia Concerts Corporation in the future.

Boy Violinist Triumphs at Mannheim

MANHEIM, Nov. 1.—Yehudi Menuhin had a thunderous reception here at his first orchestral concert recently, when he played violin concertos by Mozart, Bruch and Beethoven, accompanied by the Philharmonic Orchestra under Josef Rosenstock. The boy virtuoso was greeted with wild enthusiasm after each concerto, and was recalled twenty times, playing several encores. The Philharmonic presented him with a laurel wreath at the end of the concert.

Kleiber to Take Over First Week of Concerts of Toscanini's Series

The Philharmonic-Symphony Society of New York has announced that Erich Kleiber will remain in this country an extra week to conduct the concerts originally scheduled for the opening of

Arturo Toscanini's series. Permission to stay here for this additional time has been granted Mr. Kleiber by the Prussian Ministry of Art, which controls the Berlin State Opera. Mr. Kleiber's season, instead of ending on Nov. 15, as originally planned, will now include the concerts of Nov. 18, 20, 21 and 22.

As previously announced, Toscanini's first concert will be Thursday evening, Nov. 26, with Adolph Busch as soloist.

Roerich Museum Will Celebrate Tenth Anniversary with Tribute to Founder

The tenth anniversary of the inception of the activities of the Roerich Museum will be celebrated on the evening of Nov. 17. The program is being arranged as a tribute to Nicholas Roerich, founder of the museum, and to his "achievement for world culture and peace."

PLAN EVENTS FOR NEW YORK STATE

Series in Hamilton, Albany and Rome Will Present Artists

UTICA, N. Y., Nov. 5.—Fall activities in upstate music circles took an added spurt at the beginning of October, with programs and recitals planned and held in Utica, Rome, Syracuse and Colgate University.

Mrs. Bertha Deane Hughes, supervisor of public school music in this city, has surveyed the situation among young people and has compiled figures to show that more than 1000 boys and girls are receiving musical instruction in the local public schools. Of this number, 321 play in school orchestras. Mrs. Hughes states that awakened interest in musical education has resulted in large registrations in Utica musical courses.

The music department of the Utica Catholic Women's Club held its first meeting of the season on Oct. 8. It will meet on the second Thursday of each month thereafter. Mr. P. J. Donahoe is chairman of the department. Bessie Stewart Bannigan was in charge of the first meeting.

For the seventeenth consecutive year Samuel J. Evans has been elected conductor of the Utica Philharmonic Society. Mrs. H. D. Rushmer was named president of the society.

At Colgate University, Hamilton, the English Singers opened the university lecture and concert series on Oct. 27. Other musical events on the program will be given by the American Vocal Quartet on March 14, and the Kedroff Quartet on April 14.

Civic Series Announced

The Rome Civic Music Association, of which the Rev. David N. Boswell is president, has arranged three concerts during the coming season. The series was opened on Nov. 4 by the International Singers. On Jan. 18 the Musical Art Quartet will appear. On April 18 Attilio Baggione, tenor, will be heard. All the events will be held in St. Mary's Auditorium.

ELLIS K. BALDWIN

Los Angeles Opera Deficit Totals \$50,000

LOS ANGELES, Nov. 5.—The eighty guarantors of the Los Angeles Grand Opera Association are called on to meet a deficit of \$50,000 resulting from the series which ended on Oct. 17. The three last performances, not previously reviewed in MUSICAL AMERICA, were of "Carmen," "Meistersinger" (heard for the first time in this city since the 'nineties) and "Trovatore." All were among the best of the season.

Singers in "Carmen" were Faina Petrova, Zaruhi Elmasian, Mario Chamlee and Ezio Pinza, with Wilfrid Pelletier conducting. Hans Blechschmidt conducted "Meistersinger," the pièce de résistance of the entire list, with Maria Mueller, Friedrich Schorr and Mr. Pinza in leading roles. Elisabeth Rethberg, Mme. Petrova, Giovanni Martinelli and Giuseppe Danise were heard in "Trovatore."

H. D. C.

Verdi's "Macbeth" Is Novelty for Berlin Audiences

Onegin Is Star of Early Shakespearean Work by Italian Master Given at the Civic Opera—Vivid Scenic Investiture by Caspar Neher Gives Atmosphere to Score, Conducted in Revised Version by Stiedry

By GERALDINE DE COURCY

BERLIN, Oct. 30. — After a month of hectic cranking-up for the winter's work, the two Berlin opera houses suddenly threw open all throttles and on successive evenings (Oct. 1 and 2) started off full speed ahead—the Civic Opera with a revival of Verdi's "Macbeth" and the State Opera with the long-anticipated performance of Weber's "Oberon" under the baton of Bruno Walter.

Contrary to prognostications, and owing perhaps to a combination of circumstances in which bad management, poor judgment and petty politics played a part, the Linden Opera once more had to hand the palm to the Civic Opera in spite of the outstanding advantages represented by the exceptional musical personality of Walter.

At the Civic Opera, the performance of "Macbeth" was an achievement of considerable magnitude and drew forth such a storm of applause as had not been experienced in this house since the unforgettable days of Walter there. First of all, of course, the popularity of Verdi in Germany today was responsible. And this was a Verdi work with all the allure of the unfamiliar and untried, inasmuch as beyond the Dresden performance some four years ago the opera had not been heard in this country. But, in addition, the care and foresight that Dr. Ebert expended on his first ambitious novelty fully merited the spontaneous public recognition that it garnered.

Opera Sung in Paris Version

This ill-starred product of Verdi's early inspiration, like most of fate's ugly ducklings, was particularly close to his heart, and underwent successive re-carpening at his hands, in his endeavor to whittle off some of the deadwood and give it the mature craftsman's touch of supreme and vitalized form.

The Charlottenburg production, like its Dresden predecessor, was based on the last of these versions, the so-called Paris arrangement, which was drafted some eighteen years after the initial performance of the opera. This version retains only a fragment of the earlier ones (Macbeth's Lament). Charlottenburg went even further and, of the four acts, produced a series of eleven scenes in which the second and third acts of the original were merged into one. The position of one of the arias was changed, and Macduff's short aria in the last act and the entire ballet were omitted. From the program notes, it is inferred that Ebert considered the elaborate ballet detrimental to the Shakespearean "atmosphere," but Dresden found it retarding to the action, which is very likely, the real reason for its total elimination.

The music proved beautiful in the

Verdian sense almost throughout, although one felt the influence of the master's constructive novitiate wherein music and dramatic action had not yet attained that degree of interrelation which is so puissant in the later works. But the distinctive hallmarks were all there—the swirl of scintillant chromatics, the sensuousness of melody, the



v. Gutenberg, Berlin
Fritz Stiedry, Who Conducted the Revival of Verdi's "Macbeth" in Berlin

passionate sweep of phrase, and withal roles extremely grateful for the singers.

Onegin as Lady Macbeth

Lady Macbeth, a role written for soprano, was imposingly portrayed by the versatile Sigrid Onegin. The first aria marking her entrance (with its strange recitative and florid passages) was given with an incisiveness, a brilliance and a virtuosity that were stupendous, and this in spite of the fact that here, as well as through the major portion of the evening, this artist manifested a disregard of the fine points of pitch that at times was painful. This failing also laid its grip on the usually impeccable Hans Reinmar, as Macbeth, as well as affecting whole ensembles, which leads one to suppose that Ebert's zeal for perfection was not sufficiently tempered with consideration for the nervous frailties of the human voice.

Verdi's intention was to have the role of Lady Macbeth sung by a soprano of dark timbre, so that Ebert's selection of Mme. Onegin, with her extraordinary colorature technique, was quite in keeping with the original design. The pendulum of passionate utterance, however, swings on a higher level in the soprano voice, and at moments one caught a half involuntary vision of a more gripping tonal and dramatic effect in those higher reaches where Mme. Onegin's voice has the fluid sparkle of diamonds but a texture of a cold and almost sexless purity.

Gertrud Bindernagel sang the role in subsequent performances. Ivar Andresen, the Banquo at the first hearing, was succeeded by Siegfried Tappolet in other performances.

Striking Settings by Neher

Caspar Neher, who has done so many strange things with his brush and his imagination, managed this time to put over a scheme of décor that was really haunting, especially in the witches'

glen scene, where he achieved an uncommonly grisly effect through the play of lights against a picture that evoked memories of one of Arthur Ransome's fairy canvases. His fancy, however, was still tainted by his insalubrious penchant for the cinematographic, and in the first act his use of a back-drop to depict the murder of the king had his characteristically vulgar touch. Again, in the recurrence of the witches' scene, his attempt to suggest the macabre was as badly out of tune as most of the singers.

On the whole, however, the evening was a real event and as the first home-grown evidence of Dr. Ebert's sense of theatrical direction, deserves an uncommon measure of praise. Not only was his own participation at all times deft and pertinent, but the performance showed excellent team-work between himself and Fritz Stiedry, that admirable musician, who invariably sweeps the machinery of production to a glowing finish of color and detail.

Reinhardt to Stage "Hoffmann"

Among the coming events in the operatic world of Berlin is the impending production of "Tales of Hoffmann" by Max Reinhardt at his own theatre, the Grosses Schauspielhaus, where he produced Offenbach's "Orpheus in der Unterwelt" with Elisabeth Rethberg before her Metropolitan days.

He has been interested in the former work for some time, and rumors have been persistent that he was to be entrusted with its revival at the State Opera—an arrangement that would not be such an innovation as it may seem. His most celebrated, and perhaps spectacular, achievement in the realms of legitimate opera was the production of "Rosenkavalier" at the Dresden Opera in 1908, under the direction of Ernst von Chuch.

During the past four seasons, Berlin has had to suffer a mixed assortment of interpretations of Offenbach's much-abused work, but Reinhardt has signified his intention of holding strictly to the romantic nature of the score and has entrusted the reworking of the libretto to Dr. Hans Sassman and Dr. Egon Friedell, his collaborators in the recent Berlin revival of the same composer's "Schöne Helena (La belle Hélène)". These men are thoroughly revising the original translation, inserting prose scenes and generally dusting off archaic remnants. In the new version, the scene will be laid in old Berlin (in accordance with the original), extensive ballets will be added, as well as motives from Hoffmann's "Don Juan," but no changes or additions will be made in the score itself. Leo Blech is to conduct. The singers will include the following: Georges Baklanoff (Lindorf, Dr. Miracle and Dapertutto), Jarmila Novotna (Antonia), Rosette Anday (Antonia's mother) and Carl Hauss (Hoffmann). Oscar Strnad of Vienna will have charge of the décor, and Stern will design the costumes.

Radio Enlisted in Aid of Opera

The State Opera has inaugurated a new scheme for its present "white elephant," the defunct Kroll Opera House, by giving a series of performances of "Madame Butterfly" at popular prices, after first broadcasting the work from the Linden Opera. If the experiment succeeds, Tietjen plans to put on "The Geisha" in the same way, thus permit-

ting the radio subscribers to see an opera at reduced prices after initial introduction to the score through the medium of wireless.

The Civic Opera has also adopted the same method by broadcasting the first performance of "Macbeth," and has since had the rare financial satisfaction of playing to sold-out houses every time this work has been given.

According to a recent communication from the Universal Edition of Vienna, the premiere of Kurt Weill's new opera, "Die Bürgerschaft," will be given at the Civic Opera in Berlin instead of at the State Opera, as originally intended. It is alleged that Tietjen was unable to set a definite date for the production, so that the publishers were obliged in self-interest to make other arrangements. It is highly probable, however, that the work is more in keeping with the "progressive" policy of Dr. Ebert, who has already stamped his personality so effectively on the hitherto old-fashioned physiognomy of the Charlottenburg institution.

Cologne Hears "Hary Janos"

The first German performance of Zoltan Kodaly's opera, "Hary Janos" (Universal Edition, Vienna), was given at the Cologne Opera on Sept. 26 under the musical direction of Eugen Szenkar. Excerpts from the orchestral interludes in the form of an orchestral suite have been extensively played by orchestras in Germany and abroad.

The work is based predominantly on native folk melodies, and records the deeds and valorous enterprise of the Hungarian hero, Hary Janos, who by inclination and reputation was somewhat of a Münchhausen. Kodaly had a mass of miscellaneous dramatic material at his disposition, but he is not a dramatic composer. The final result is a sort of operetta with dialogue, detachable arias, choruses and the like. There is a copious employment of native melodies and Czardas rhythms à la Weinberger. The orchestral colors are vivid and flung on the canvas with a certain amount of galvanic abandon without either supreme distinction or outstanding originality.

Hans Strobach, the gifted stage director of the Opera, overcame the dramatic impediments of the work with considerable success, and his subtle gift for the fantastic and unique had ample opportunity for effective exercise. The work was received with warmth rather than enthusiasm, and the public reaction was probably more in the nature of local pride than open recognition of the composer's achievement.

Vienna Marks Anniversary of "Magic Flute"

VIENNA, Oct. 30.—A recent ceremony took place in the Beethoven Hall of the former Imperial Palace in honor of the one hundred and fortieth anniversary of the premiere of Mozart's "Magic Flute," which took place in this city on Sept. 30, 1791.

The ceremony, given under the auspices of the Academic Mozart Community, included an address by Dr. Nowak of the music history institute of Vienna University. An ensemble of singers gave excerpts from the opera.

Leading the Child on a Search for the Musical Grail

Reaction to Sensory Beauty Must Be First Consideration in Planning Course of Instruction, Says Noted Educator—Emotions Should Be Enlisted Through Experiences in Listening to Music of Definite Rhythmic and Tonal Patterns—More Complicated Forms Must Be Gradually Approached Without Forcing of the Attention

The accompanying article by Dr. Will Earhart, noted authority in the musical education of the young and director of music in the Pittsburgh Public Schools, is the first of a series by prominent figures in educational music which will appear in MUSICAL AMERICA.

Writing with ripe scholarship and a unique appreciation of the teaching situation, Dr. Earhart considers the problem of musical aesthetics and its place in the training of young listeners. His article constitutes an important contribution to present-day pedagogical science, many aspects of which will be considered in the remaining articles of this series.—Editor, MUSICAL AMERICA.

By DR. WILL EARHART

TO stir the sense of musical beauty in children is the easiest task in the world—if the teacher knows how. I should be false to my most cherished convictions and untrue to observed experience if I did not say that all children respond to musical beauty as readily as they respond to sunlight and shadow. But to bring about conscious recognition of musical beauty is a much more delicate and difficult task. It is not impossible, however, and is a duty laid on the teacher that is too imperative to be evaded. It is shame to all of us, in studios and in schools alike, that so many of our students know notes, throats, piano keys, strings or reeds, but exhibit little taste and no veneration.

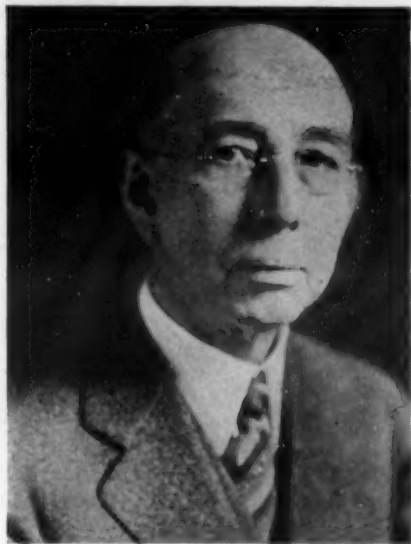
I said *conscious* recognition. It must be conscious, fully aware of itself, else it will not be cherished. A value hardly guessed while it pervades our feeling is one subject to fickle changes of mood that rise out of changing time and place. The unimpassioned mind must come to observe and accredit the verdict of feeling, else the latter may fall prey to mistrust—may be displaced by later feelings, that triumph not because of their worth but because of their freshness or, in more evil case, their violence.

Children's Hearing Sensitive

Children begin, of course, with sensory response, or response to the material of art, as Santayana terms it. Whether that material be gold, colored pigments, marble or musical tones, such response is instant, alike from children, from primitives, and from the cognoscenti. In it all people approach a common level of warmth of appreciation. In refinement of taste, as apart from warmth, they will vary—"barbaric" sounds and "barbaric" colors are terms that bear witness to that fact—and the primitive shows preference for excitement rather than pleasure, for sensory shock rather than sensory sustenance.

But, while this is true of the adult, it is far less true of infants and young persons. A jazz band by the cradle would probably produce spasms and might prove lethal; and I have seen intermediate school pupils, at a concert to which they were inducted in order

to make them appreciate music, clap their hands to their ears and become somewhat uncontrollable over the uproar produced by the Tchaikovsky "1812" Overture. It has taken us a long time to realize that a child's ears



Dr. Will Earhart, Who Makes an Important Contribution to the Question of Aesthetics in School Music

do thus differ from ours, just as his skin differs in delicacy, or his small voice differs, or as his mild taste in food differs. Strong excitements and stimuli are not his portion.

Complicated Music Bewildering

Had we understood that the first roots of appreciation in childhood are thus in refined tonal effects, and not in a course that might well be called "Pieces I Have Met," we might have spared ourselves some absurdities. We certainly should have spared the children much bewilderment, and much sacrificial submission to powerful adults, organized in a determined effort to lift them to the proud plan of adult sapience. This is not to say that we should withhold from children the opportunity to hear great music, greatly performed; but it is to say that we must expect deeper germinative proc-

esses to take place in more humble and obscure ways, while the children are engaged with those simple musical materials that are appropriate to childhood.

The processes by which public school children may be led from the stage of sensory response to a stage in which they recognize musical beauty as something in tangible form, to which they can respond warm-heartedly, are as slow as growth from childhood to maturity. They often will appear, too, to be diffuse and subsidiary, even while they are, in fact, unified and basic. In the interests of clarity and brevity, I hope I may be pardoned a somewhat categorical beginning.

Sensory Impressions Fundamental

The aesthetic doctrine, as such, must, of course, be in the mind of the teacher, not the pupil. That is its "place" in education.

The teacher must be willing to renounce schemes of greater grandeur and recognize that the child does begin with this most rudimentary factor, which Santayana nevertheless terms "the groundwork of all higher beauty," namely, sensory beauty. He will then begin aesthetic training modestly, by developing discrimination for beautiful tone, in all its qualities, shadings and harmonic blendings. He will find children, with their delicate aural perceptions, wonderfully susceptible to such training. Indeed, he will find them ready to turn wistfully (as I have seen them do) upon an offender who produces an ugly—shall I say an unrev-erent?—tone.

But, of course, enthrallment of the senses is not enough. To mention only the least of its shortcomings, it is of too brief duration. It will not carry even through a long composition, let alone a concert. Nevertheless, the attempt to leave it and advance to greater attainments is subject to many dangers.

Evoking Aesthetic Responses

Aesthetic development in the pupil occurs only when he has aesthetic reactions. Its furtherance is not guaranteed by the provision of a repertoire,

no matter with what virtuous intentions the music is selected, or however exemplary the compositions may be. Music heard until it becomes familiar, it is true, is likely to be heard finally with appreciation; but if the hearing is continued under compulsion, without regard to the pupil's responses, and no matter with what softness the compulsion may be cloaked, prejudice and distaste may develop before affection. In trying to carry the pupil from the assured sensory response to some higher response, it is, therefore, not sufficient that the teacher merely select a repertoire of highly respectable pieces. His task is rather to evoke unaffected aesthetic responses from the heart of the child—a process which is far less obvious.

As the dewdrop may reflect the universe, so may a small beauty reflect the whole aesthetic soul. A violet nestling in the moss may evoke more aesthetic reaction than the gardens of the Tuileries. With a child, is it not probable that it would certainly do so?

The child cannot compass large forms. Even when forms are visual, and so held in fixation while they become subject to repeated surveys, they elude him; the parts do not integrate. When the forms are, instead, aural, and are so fated to die from moment to moment, a large form is still further beyond the child's comprehensive grasp, and the music becomes only a stream of tone that, if it has sensory charm, can grip his senses briefly and intermittently, but soon becomes tiresome. Thus forms, as analyzed by students in a musical conservatory, are somewhat useless to the teacher of youths below the age of adolescence; and dramatic emotion, as a factor in appreciation of music, may hardly be mentioned for fear of producing merriment, as though it represented a sort of operatic burlesque.

Building on Sense of Design

But the child is responsive to design, rather than to form. The mode of motion of any bit of music has reverberations in his physical organism; the undulations and range of pitch play lights and shadows upon him; repetitions of a small motive—how childlike the naïve and sincere Haydn in the second movement of his *Paukenschlag* Symphony!—make him feel comfortable; broad-flung and wide-ranging themes stir him as would a large and bold landscape.

I am aware that direction of melody and rhythm, among the factors mentioned, could not be known unless there were memory that can relate the successive tones into patterns; but such memory, extended only until a feeling-impression is formed, is hardly more than a rabbit might possess, and would better be quite dismissed from our thought at this juncture, if we would understand how children hear music. The other factors, register, timbre and dynamics, so implicit in the composer's message at the initial moment, need no memory at all; although this is not to say that relationships of register, timbre and dynamics do not function over long stretches, also, as factors in design that we apprehend only by reason of memory.

Rudimentary response to design consequently constitutes almost the whole foundation on which may be built an ever-growing perception of formal beauties. It needs only to become conscious of itself, come to recognize its

(Continued on page 42)

SOME APHORISMS FOR THE GUIDANCE OF THOSE WHO TEACH THE YOUNG

"It has taken us a long time to realize that a child's ears differ from ours, just as his skin differs in delicacy . . . Strong excitements and stimuli are not his portion."

"The teacher must be willing to renounce schemes of greater grandeur, and recognize that the child begins with the most rudimentary factor, . . . sensory beauty."

"A violet nestling in the moss may evoke more aesthetic response than the gardens of the Tuileries. With a child, is it not probable that it would certainly do so?"

"The bells ring or they toll, and the child dimly catches the animation of the peal or the . . . gravity of the knell . . . Perhaps if the teacher stood and listened with him, and glowed at the peal and bowed at the knell, he would understand."

Music Becomes Battle Ground for Italian Politics

Toscanini Is Made Example of Anti-Italian Conduct in New Manifesto Issued by Erstwhile Futurist, Marinetti—Even "Truth" Must Be Subordinated to Italy, It Declares

IN striking contrast with frequent American criticisms that Arturo Toscanini, as an Italian, has permitted his love of country to lead him into playing too many unimportant Italian compositions in this country, is an attempt in Italy to place the famous conductor before his own people in the light of a renegade to Italy, its music and its ideals. This attack on the personal and musical patriotism of Toscanini has now found its way into the public prints, as one of a number of developments in the tense politico-musical situation that became world news when a physical assault was made on Toscanini by Fascist youths last summer at Bologna, whither he had gone to conduct memorial concerts in honor of his friend, the late Giuseppe Martucci.

In Italian newspapers has appeared a new manifesto by the founder of the Italian futurist movement of twenty years or more ago, F. T. Marinetti, which is regarded by disinterested observers as an indication of the temper of mind which obtains among those who in their patriotic or political zeal have taken violent sides in the Fascist-Toscanini controversy. The Marinetti manifesto, like the war-time manifesto of the late President Wilson, is one of fourteen points. Each of the fourteen divisions begins with the sentence:

"Sono esterofili e quindi colpevoli di antitalianità"—or foreign, and therefore guilty of anti-Italian feeling, are those who—

This generalization is followed in each instance by an accusation with respect to some action, activity, or policy which is declared to be anti-Italian. Extreme nationalism, which to the non-Italian may appear to be as violent as anything connected with the cry of *"Deutschland über Alles"* in the years when Italy decided to cast her lot with the Allies against Germany, is found in this manifesto to have turned its fire on Italians in many walks of life, who, for one reason or another, have deigned, preferred or presumed to admire the art, the customs or the people of other lands.

Takes Toscanini as Example

Signor Marinetti proclaims: "Pro-foreign, and therefore guilty of anti-Italian feeling, are those interpreters of universal fame, (concert-giving artists and orchestral conductors), when they inflate themselves to the point of forgetting that the interpreter is the useful servant, not needed by the creative genius. Example: the excellent and famous conductor, Arturo Toscanini, who placed his own personal success before the prestige of his country by ignoring his own national hymns on artistic grounds and by executing the hymns of foreign countries because of expediency."

Friends of Toscanini assert that he can answer this charge, should he care to do so. They deny the truth or validity of any assertion that he has played

foreign national anthems in concerts for the sake of expediency and refused to play his own under similar circumstances. It is taken for granted that the reference in the Marinetti manifesto is to his having played "God Save the King" and "The Star-Spangled Banner" at the London concert of the New York Philharmonic-Symphony on that orchestra's European tour. They insist that his omission of the "Marcia Reale" at the concert in Rome on the same tour was not a slight in any sense. They point out that the Queen of Italy had not entered her box when the concert began, but arrived later, while the first number was in progress. Irrespective of whether the Queen did this to make it unnecessary for the conductor to play the national anthem, knowing his aversion to mixing politics with art, Toscanini's friends insist that he did nothing to offend on that occasion.

Concede Objections

They are willing to concede that the fascist hymn, "Giovinezza," which, it is said, the Mussolini regime has on numerous occasions attempted to force him to play, may be distasteful to him because of the pressure which has been brought to bear. They say, also, that his unwillingness to play it may be based on the conviction that it is the song of a political party and, in spite of the fact that that party is in power today in Italy, the song has not for him the status of a national anthem, as has the "Marcia Reale."

The author of the new manifesto also proceeds to call guilty of pro-foreign sentiment and "antitalianità" (hostility to things Italian) "those Italian audiences who applaud instead of howling down foreign conductors when they, because of their bad education, forget Italian compositions in their concerts in Italy."

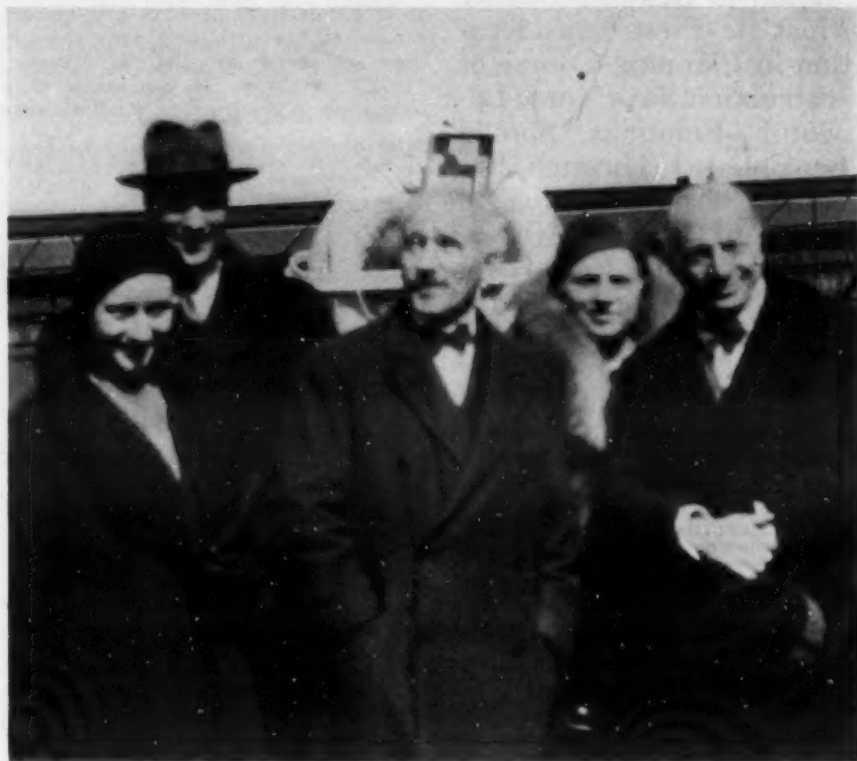
Continuing this line of attack, the manifesto declares:

"Pro-foreign, and therefore guilty of anti-Italianism, are those conductors and audiences of Italians who organize or approve of concerts in foreign countries which are almost without Italian compositions. Elementary patriotism demands instead that at least half of the music be Italian, modern or futuristic music, which should be substituted in the programs for that of Beethoven, Bach and Brahms, which have already been enjoyed, absorbed and admired by everybody to the point of satiety."

Truth Secondary to Country

The manifesto goes further. It calls on the reader to remember that Italy must take precedence (*"dominare"*) over 1. genius; 2. intelligence; 3. culture and 4. truth. Signor Marinetti tells his compatriots at the conclusion of his manifesto: *"Il fuoco della critica sia diretto, se necessario, contro le nazioni straniere, mai contro l'Italia,"* which may be translated as: "The fire of criticism should be directed against foreign nations, but never against Italy."

With F. Balilla Pratella, Marinetti sounded the Futurist clarion two decades ago. This was a call of freedom, the breaking away from conventionalism in art. Some of those who have followed his career most closely say he has made a complete retreat and is now heading the forces of musical reaction, and see in this a natural corollary for chauvinistic nationalism.



Arturo Toscanini Is Seen with a Well-Known Compatriot, Bernardino Molinari (Right). Consuelo Carreras Is at the Left and Next to Her Is Bruno Zirato, Assistant Philharmonic-Symphony Manager. Mme. Toscanini Stands Between Her Famous Husband and Mr. Molinari

LOPATNIKOFF WORK GIVEN IN DETROIT

Gabrilowitsch Introduces Modern Symphony to United States

DETROIT, Nov. 5.—Two of the outstanding orchestral concerts given here in the last decade, the one for sheer brilliance, the other for absorbing interest, were those of the Boston Symphony Orchestra under Serge Koussevitzky in Masonic Auditorium on Oct. 28, and the Detroit Symphony Orchestra under Ossip Gabrilowitsch in the regular subscription pair, Oct. 29 and 30, in Orchestra Hall. The town is still talking with enthusiasm about them.

Mr. Koussevitzky's first visit to Detroit with his orchestra was nothing other than a sensation. The program was made of Handel's Concerto Grosso in B Minor, No. 12; "Nuages" and "Fêtes" by Debussy, Ravel's "La Valse" and "Ein Heldenleben" of Strauss.

Mr. Gabrilowitsch, who is fast establishing himself as an expert and pleasing concert speaker, made two impromptu addresses at the subscription concerts. Nothing, however, was said about "director vs. conductor."

Novelties Are Featured

There was much new music at these offerings, including the American premiere of Lopatnikoff's First Symphony, the first performances here of the G Major Symphony of Frederick the Great and Handel's Concerto Grosso, Op. 3, No. 1. Also on the program were fragments from Ravel's "Daphnis and Chloe," the same composer's "Pavane for a Dead Infanta," Rimsky-Korsakoff's "The Flight of the Bumble Bee"

and Chabrier's "Bourrée Fantasque." The Lopatnikoff opus was written three years ago. Mr. Gabrilowitsch warned his audience that the performance of it presented "something of a problem."

"Please do not think that we are playing the wrong notes," he said.

Mr. Gabrilowitsch added that this score represented the music of tomorrow, or of even the day after tomorrow.

In three movements, the Lopatnikoff Symphony may be taken to denote struggle, romance and triumph. Especially effective is the Andante, with its soft-spoken charm.

Mr. Gabrilowitsch conducted both the Handel and the Frederick the Great numbers from the cembalo.

Detroit Pianist Heard

Gizi Szanto, popular Detroit pianist, was soloist at the fifth program of the Saturday night series, Oct. 31. She played the Grieg Concerto in A Minor. Victor Kolar, who had been absent for two weeks due to illness, led the orchestra in the Overture to Offenbach's "Beautiful Helen," the Berceuse and "Danse Arménienne" of Guidentian, Lekeu's Adagio for Strings, the Strauss Waltz, "Cagliostro," and excerpts from "The Snow Maiden."

In the absence of Mr. Kolar, Arthur Luck, who is sometimes a member of the double bass section and at other times in the percussion group, aside from being librarian, assumed the duties of conductor. His program consisted of the Overture to the opera "Rienzi," Schubert's "Unfinished" Symphony, the ballet music from "Faust" of Gounod, Tchaikovsky's "Nutcracker" Suite, and the Overture to "Tannhäuser."

HERMAN WISE



Dear MUSICAL AMERICA:

Olin Downes had an especially fine article in the *Times* on Oct. 25 on the first concert of the season of the Beethoven Association, when six accomplished string players were heard in Schönberg's "Verklärte Nacht" and Brahms's Sextet in B Flat.

Mr. Downes made the point—I was very glad to have him make it—that the Beethoven Association indicated with this program that it was turning over a new leaf; that in having artists such as the gentlemen who appeared in the Schönberg and Brahms works, individually far from famous, who would prepare the works thoroughly, much more could be accomplished than by having celebrated players join forces with one or two rehearsals and give the kind of unfinished performances heard at this association's concerts in recent years.

No less than twenty-seven rehearsals, Mr. Downes tells us, were given these works, and the results showed this. The men who played at the Beethoven's first concert were William Kroll and Aaron Hirsch, violinists; Conrad Held and Egon Kornstein, violists; Ossip Giskin and Milton Prinz, 'cellists—all fine players, all earnest musicians. They proved that they could do the Schönberg and Brahms pieces to the satisfaction of a critical audience.

Let us hope that the Beethoven Association will take Mr. Downes's words to heart and give thoroughly prepared performances by less famous artists, rather than inadequately rehearsed get-togethers by feature names in the world of music. Certainly the Beethoven Association was not organized for the kind of thing which the latter implies.

An interesting letter by a gentleman named William M. Strong appeared in a recent issue of the *Times*, listing some orchestral works which Mr. Strong thinks should not be played at the New York Philharmonic concerts for from two to five years. He also listed some which he thinks should never be played again, and others that he thinks should have performances. The last included works not heard at these concerts in some time, if ever.

In the main, I think Mr. Strong said some very excellent things. However, I should like to have him explain to me what he means by "the orchestral works of Palestrina." So would others. These are obviously the result of a discovery on his part!

Fact is, we hear some works over and

over again from all our orchestras. There would be no harm in putting the Beethoven Fifth to sleep for fully five years. We should all be better able to enjoy it. The same applies to many of the works which Mr. Strong mentioned, notably the overture "1812" and "Capriccio Italien" of Tchaikovsky, and several more that I could mention.

I was surprised that Mr. Strong did not make a plea for the two symphonies of Elgar, which are crying for a New York hearing.

Toscanini last year revived this composer's Introduction and Allegro for string quartet and string orchestra with considerable success. What an ideal interpreter he would be of the symphonies! He is said to like Elgar's music very much. Cannot some one persuade him to follow his eloquent reading of the "Enigma" Variations by playing us the two Symphonies?

The subject of concertos not being heard often, which Mr. Strong mentions, is also a vital one. I agree with him that Brahms's D Minor Piano Concerto and Chausson's "Poème" for violin and orchestra are two works which, in this department, ought to be played.

I can't, however, find any particular reason for bringing forward Rimsky-Korsakoff's Piano Concerto (Concertino) or Debussy's weak Fantasy for the same instrument (the latter, I understand, Iturbi is playing this year in concerts outside of New York). But I do believe that the important violin and piano concertos of the masters are as much a part of the symphonic literature as their best works for orchestra alone, and that people who attend symphonic concerts should not have to go season after season without becoming acquainted with these concertos.

I remember that you discussed this matter editorially last year. At that time, I believe, you called attention to the fact that one of the reasons why fewer concertos were appearing on symphonic programs was that the conductors themselves had become prima donnas and attracted large audiences, whereas in the old days soloists were required to fill the house!

When Eugene Goossens carried through the May Festival at Cincinnati so brilliantly last spring, I predicted that he would make good at his new post, namely, as conductor of the Cincinnati Symphony.

He certainly has. The reviews of the opening concerts of the orchestra laud him in no uncertain terms, and I saw in your last issue that Samuel T. Wilson, your Cincinnati man, spoke highly of him. I am happy to see this. Goossens is so talented a musician. His capacity to understand new works is simply prodigious. And never forget it, his knowledge of and respect for the great classics and romantics is great.

Cincinnati is a very musical place, you know. Like all places that have been musical for so long, it has some older people among its music lovers who are unwilling to praise anything that is not old. I hope they will be wise enough to know that their present conductor is young in years, but old in knowledge and ability. Goossens began his career very young. Otherwise he couldn't possibly have achieved so much already. He was born in 1893. Think of it!!!

What a great performance of "Macbeth" Sigrid Onegin must have given recently at the Städtische Oper in Berlin! Herbert F. Peyser, special music correspondent for the *New York Times* in Berlin, wrote about it in the *Times* for Oct. 25.

I know Peyser well and I know that he is hard to please. In fact, he comes pretty near having the highest batting average among critics who rhapsodize rarely. When he says what he did about Onegin, I know that it was a performance that every one of us regrets not having heard.

I would try to convey to you what he wrote about it, but you can't paraphrase Peyser. Copy readers on *MUSICAL AMERICA*, of which Peyser was chief critic from 1909 to 1920, used to try to do that, but they found that he was a writer whose stuff you just couldn't cut. So I will not attempt the impossible, but quote from his Onegin review:

"But her delivery of the letter scene alone would have made the whole production worth while. The tremendous dramatic sweep of her performance, the superlative bravura and virtuosity of her execution, her command of the grand manner in all its magnificence, were such as to remind one of feats recorded of the mightiest songstresses of the great, dead days. For my own part, I have never heard Mme. Onegin equal this achievement, at the conclusion of which the house rose wildly at her. Berlin has in years known few things as thrilling."

Why not have something like this in New York some time? The Metropolitan certainly needs an Onegin, and as for interest in an old Verdi opera, I'll wager three to one that there are more people who would like to hear "Macbeth" than "Simone Boccanegra," which we are to have this year. Lots of them would go to the performance thinking that Verdi's "Macbeth" had something to do with Shakespeare's. It has—remotely.

Perhaps the success of "Macbeth" in Berlin will bring it to us, just as the revival of "Simone" in Central Europe in recent years has aroused interest in this piece, which in the past we have known only for its beautiful bass aria, "Il lacerato spirito."

In the *Herald Tribune* for Oct. 18 a paragraph about the fascinating Tilly Losch speaks of her as having attracted the attention at sixteen of Oscar Straus, "the director-general of the Staatsoper in Vienna. He wrote two ballets for her, 'Whipped Cream' and 'The Legend of St. Joseph.'"

How they get tangled up in writing about the various Strausses!

I don't know whom the notice refers to. It is quite true that a Strauss, Richard Strauss, wrote two ballets, "Whipped Cream" and "The Legend of Joseph" (not "St. Joseph"!). But I have never heard that he wrote them for Fräulein Losch, though she may have appeared in them. Nor was he director-general of the Staatsoper in Vienna when he wrote "The Legend of Joseph"; for that was in 1914, just before the opening of the War, when the Staatsoper (State Opera) was still a Hofoper (Royal Opera).

However, as the delightful correspondent who sent me the clipping wrote at the bottom of it—next thing Johann Strauss will be charged with having written "Salome"!

Three cheers for Lily Pons! When she appeared last year in New York in a recital at the Town Hall in the series given by the Town Hall Association, she charmed everyone. And opera coloraturas are not always happy as concert singers.

That Miss Pons is she demonstrated again in her recital at Carnegie Hall on Nov. 4, when she packed the big auditorium and had three or four hundred people seated on the stage!

With Pen and Pencil



—by G. O. Harnisch

This is Not Jove Getting Ready to Launch a Thunderbolt, But Giulio Gatti-Casazza, General Manager of the Metropolitan, Trying out as a Bagpipe Player, in Which Capacity He May Rival "Schwanda" in Weinberger's Opera of Which He Gave the Recent American Premiere.

Ganna Walska announced after a recent recital in London that she wants to "go ahead with her career" and, consequently, will never re-marry. Who would be so bold as to suggest that the beautiful Ganna is forsaking a career in which she has been eminently successful, in favor of one in which the laurels have not invariably been mingled with rue?

In a pell-mell age like ours, I suppose it is natural that epochs should come and go faster than they once did. But I am not quite young enough to adjust myself overnight to an application of the new counterpoint to epochs. They used to come singly.

Now I no sooner clear my mind of the debris left there by one book, "Mengelberg and the Symphonic Epoch," than I find it all cluttered up again by another, "Koussevitzky and His Epoch." That's two, and two in one, for to the best of my knowledge and belief Mengelberg and Koussevitzky are contemporaries, or as the geologist would say, co-eval.

Add the Toscanini epoch and the Stokowski epoch and a few other epochs and we have them in canon—or should I say cancrizans? I know something of polyphony and polytomy, but I am still all at sea over this epochal conductorphony.

Speaking of conductors, one of my imps was all upset because he didn't find anything in the news columns of your publication about Dr. Stokowski's making another one of his lectures to his Philadelphia Orchestra subscribers on the subject of the nefarious unsuitability of applause. There is an old newspaper axiom which runs: If a wild lion bites a man, that is only the usual thing and is not news. But if a man bites a wild lion that is the unusual thing and is news. When a Philadelphia audience lectures Stokowski, that's news, says your

Mephisto

Many Novelties on Orchestral Programs

PRACTICALLY every orchestral program given in New York during the past fortnight has had upon it either a world premiere or a first local performance. Some of these have been of high interest, others less so. Rudolph Ganz gave the first New York concert of his newly organized National Chamber Orchestra. The National Orchestral Association under Leon Barzin, and the Manhattan Symphony under Henry Hadley opened their seasons auspiciously.

Novelties versus Schumann

New York Philharmonic-Symphony, Erich Kleiber, conductor. Carnegie Hall, Oct. 22, evening. The program:

Andante from Symphony in F Minor, (Posthumous) Bruckner
First Time in America
Three Extracts from the "Lyric Suite"
Arranged for String Orchestra Berg
First Time in America
Menuet Antique Ravel
First Time by the Society
Symphony No. 1, in B Flat Major, Schumann

This was a well arranged, well contrasted program. The Bruckner work, relic of his student days, is lyric, pleasant music without climax and, true to Bruckner tradition, rather lengthy.

Berg's Suite is definitely what it sets out to be, a perfect and sometimes beautiful example of the more gentle aspects of the modern idiom. The second section, Allegro Misterioso, is what Berlioz might have written for some of his fairy music had he lived at the present time. There seems, however, a self-conscious quality about it. Mr. Kleiber played it sharply and with care. The Ravel may be dismissed without further comment than that it is dull, inept and characterless.

Mr. Kleiber's playing of the Schumann was hurried and at times muddy, especially the sprightly last movement. Schumann fared badly but somehow seemed to rise more or less triumphant.

H.

National Chamber Orchestra

National Chamber Orchestra, Rudolph Ganz, conductor and piano soloist. Town Hall, Oct. 25, afternoon. The program:

Symphony in B Flat ("La Reine") Haydn
Rhapsody Sowerby
(First Performance in New York)
Concerto in E Flat (K. 271) Mozart
Mr. Ganz
"Ein Jäger aus Kurpfalz" from "Spielmannsk."
Op. 45, No. 3 Hindemith
(First Performance in New York)
"Idyll" Borowski
(First Performance in New York)
"The Spook Hour" La Violette
(First Performance in New York)
"In May" Ganz
(First Performance in New York)
Divertissement Ibert
(First Performance in New York)

This concert, which marked the New York debut of Mr. Ganz's new organization being heard on tour this season, was a gratifying one both in the novelty of its content and the success with which the widely varied numbers were performed. It was especially grateful to hear Mr. Ganz again in his role as solo pianist in the delightful Mozart work, which was the high spot of the program. His playing was a rare exhibition of authority and mastery of detail. The Haydn Symphony also pleased greatly by its suave performance and quaint charm.

Of the six new works, the Sowerby Rhapsody and the Divertissement by Ibert were the most ponderable. Mr. Sowerby's is a sincere work, original in its scoring, and the talent of Ibert is well displayed in the six sections of his brief work. The Hindemith score is a rather arid bit of counterpoint, but it was played with great skill by the ensemble, which includes a number of players well known from former membership in leading orchestras of the country.

The other three American works, a Debussyesque "Idyll" by Felix Borow-

ski, Wesley La Violette's Puckish "Spook Hour" and an orchestral version of Mr. Ganz's pleasant piano piece,



Trude Fleischmann, Vienna

Alban Berg, Represented on a Recent Program of the Philharmonic-Symphony by Three Excerpts from His "Lyric Suite"

"In May," were played with much charm and won the appreciation of the cordial audience. M.



Nina Morgana, Soprano of the Metropolitan, Who Sang Clärchen's Lied from Beethoven's "Egmont" with the Philharmonic-Symphony

National Orchestral Association

National Orchestral Association, Leon Barzin, conductor. Soloist, Carl Friedberg, piano. Carnegie Hall, Oct. 27, afternoon. The program:

Overture to "Anacreon" Cherubini
"In a Withered Garden" Schenck
(First time in New York)
Concerto in A Minor Schumann
Mr. Friedberg
Symphony in D Minor Franck

The Association was formerly the American Orchestral Society which functioned under the baton of Chalmers Clifton. This is its second season under its new name. The organization numbers 115 student players, who are training for the major orchestras. The playing was at all times creditable and often of high excellence both in its accompanying of the concerto and by itself.

Mr. Friedberg played the charming Schumann work with his usual artistry.

Mr. Schenck's work, though not of high originality, was melodic and well composed. The audience received it fa-



Bettina Winston

Wallingford Riegger, Whose Rhapsody for Orchestra Was Given Its First Performance Under Erich Kleiber

vorably and called upon the composer to bow from his box. J.

Kleiber Leads American Work

New York Philharmonic-Symphony, Erich Kleiber, conductor. Soloist, Nina



From the Private Collection of George Fischer
A Little Known Engraving by L. Holle of Carl Maria von Weber

Morgana, soprano. Carnegie Hall, Oct. 29, evening. The program:

Symphony No. 1, in C Major Weber
(First time at these concerts)
Rhapsody for Orchestra Riegger
(First performance anywhere)
Variations for Orchestra, Op. 69 Krenek
(First performance anywhere)
Excerpts from Music to "Egmont" Beethoven
Entr'acte.
Clärchen's Lied:
"Die Trommel gerühret."
"Freudvoll und leidvoll."
Mme. Morgana.
Overture.

Mr. Kleiber deserves commendation for bringing forward the Rhapsody of the American composer, Wallingford Riegger, an original and sincere work, which in portions attains individual poignancy of expression. Dating from 1925, it shows certain influences as a matter of course. There are suggestions of Scriabin's lyrical ecstasies in the writing for strings, pulsatile effects which owe something to Stravinsky—as who does not? But on the whole the work is a convincing and moving one. The extremely complicated close, which exploits cross rhythms, left the players a little breath-

less. Mr. Kleiber brought the composer out to share in the warm applause.

The new Krenek Variations, written especially for the Philharmonic concerts of Mr. Kleiber, proved a graceful *pièce d'occasion*, with at times a reversion to sentimental lyricism. There is mastery of a sort in the grotesqueries of this virtuosic piece, though the musical substance is in the main undistin-



Henry Hadley, Who Led the Manhattan Symphony's First Concert in the New Waldorf Orchestra

guished. The players were called upon to rise after their very spirited performance.

A pleasant addition to the repertoire was the unfamiliar Weber Symphony, written when the composer was nineteen. The Haydnesque work presages the composer's romantic operas in its rounded melodies.

The Beethoven music was given in commemoration of the centenary of Goethe's death. As grouped by Mr. Kleiber, the excerpts provided a logical sequence, in which Clärchen's songs were voiced skillfully by Mme. Morgana. She was recalled after her part in the concert. The orchestral playing was superb in its clarity and poise. M.

Philharmonic-Symphony Opens Series at Metropolitan

New York Philharmonic-Symphony, Erich Kleiber, conductor. Metropolitan Opera House, Nov. 1, afternoon. The program:

Symphonic Fragments from Two Goldoni Comedies Malipiero
Symphonic Ballad "The Voyvode" Tchaikovsky
Salome's Dance Strauss
Symphonie Fantastique Berlioz

A curious Italian, Russian, German, French program, which demonstrated the wide range of Herr Kleiber's gifts. The delightful Malipiero music was spiritedly played. The fragments were from his "La Bottega da Caffè" and "Sior Todero Brontolon," two Goldoni comedies, with which a third "Le Baruffe Chiozzotte," make up a triptych. This is fascinating contemporary music, which should be played oftener. It should not, however, be played as an opening number.

Tchaikovsky's posthumously published and hardly ever played "Voyvode" is an unusually appealing work, graphic in content and superb in instrumentation. Now that Herr Kleiber has unearthed it, it should become a part of the standard repertoire.

"Salome's Dance" had one of the most exciting performances in years. We learned last season that the Austrian conductor's "Fantastique" is one of his best achievements. It was so again. A.

Hadley Opens Manhattan Series

Manhattan Symphony, Henry Hadley, conductor. Soloist, Florence Stage, pianist. (Continued on page 40)

New Film Shows Frederick the Great as Flute-Player

ONE of the most striking talking pictures yet seen in this country is Ufa's "The Flute Concert of Sans-Souci," which has been drawing capacity audiences at the Cosmopolitan Theatre. It is an historical film by Walter Reich, in which Otto Gebuehr, famous in Germany and Austria for his "Fridericus Rex" film a few years ago, is again seen as Frederick the Great. His likeness to the most famous of Prussian monarchs won him the chance to impersonate him in both films.

In the present one he is pictured in his palace in various scenes, in councils with his ministers and generals and with foreign diplomats, and at the end reviewing his troops as they depart for battle. But, as history has it, his love for music takes him to his music room, even when great affairs of state are troubling him.

Thus Adolph Menzel's famous painting "The Flute Concert of Sans-Souci" is recreated in the film, as pictured here, in which Frederick on the eve of war against Russia and Austria plays his flute with his court orchestra for his friends and courtiers, and reads from his music stand the message sent him by his prime minister, placed there by an attendant during the concert.

The sound recording and photography are of the highest standard, and the supporting artists, Renate Mueller, Hans Rehmann, Walter Janssen and Raoul Aslan, are all worthy. Mr. Gebuehr also resembling Frederick the Great in being an accomplished flute-player, gives an excellent account of himself musically as well as histrionically.

W.



"The Flute Concert of Sans-Souci" as Pictured in the German Film of That Name at New York's Ufa Cosmopolitan Theatre. Otto Gebuehr Is Seen as Frederick the Great



Adolph Menzel's Original Painting "The Flute Concert of Sans-Souci," Which Is Brought to Life in the Film of the Same Title

John McCormack Delights Throng in Salt Lake Tabernacle

SALT LAKE CITY, Nov. 5.—John McCormack, opening the series of the Musical Arts Society, held an audience that filled the Tabernacle completely enthralled on the evening of Oct. 2. He excelled particularly in Handel's "Guardian Angels," the Brahms folk song, "In Stiller Nacht" and "When

Rooks Fly Homeward" by Alex Rowley. Among other works given were the delightful "The Spanish Lady" and "Smilin' Kitty O'Day" by Ernest Torrence. A distinguished audience recalled him time after time, and he responded generously with encores. Edwin Schneider was an able accompanist at this concert, which was a red-letter event.

Charlotte Lund Edits New Music Magazine for Children

The Young Music Lover, a magazine for children, has recently made its appearance under the editorship of Charlotte Lund. The first issue, that for November, contains much of interest. Contributors include Katherine Allan Lively, Adrienne Morrison, Katherine Bellamann, Frank La Forge, Mrs.

Lund, Marie Damrosch, Alice Keith and many others.

ARTISTS FOR HOLLAND

Concert Direction de Koos Arranges Many Engagements

THE HAGUE, Nov. 1.—A number of prominent artists have been booked by Concert Direction Dr. G. de Koos for appearances with the Concertgebouw Orchestra of Amsterdam, the Residentie Orchestra of The Hague, and for concerts with various music societies and in subscription concerts during the season. They are:

Pianists, Stefan Askenase, Anthea Bowring, Alexander Brailowsky, Abram Chasins, Leonora Cortez, Alfred Cortot, Ania Dorfmann, Vladimir Horowitz, José Iturbi, Frederic Lamond, Marcelle Meyer, Benno Moiseiwitsch, Yves Nat, Elly Ney, George van Renesse, Josefa Rosanska, Moritz Rosenthal, Stell Andersen, Silvio Scionti and Magda Tagliafero.

Singers, Rosette Anday, Sophie Braslau, Ilona Durigo, Maria Ivogün, Vera Janacopulos, Nina Koshets, Emmi Leisner, Dolores Roy, Robert Steel, Alexandra Trianti, Jacques Urlus, Louis van Tulder, Ruth Welsh, Genia Wilkomirska and Ludwig Wüllner.

Violinists, Noël Cousin, Mischa Elman, Endre Gertler, Cecilia Hansen, Jascha Heifetz, Bronislaw Huberman, Francis Koene, Fritz Kreisler, Georg Kulenkampf, Viola Mitchell, Nathan Milstein, Alexander Schmutz, Albert Spalding, Sam Svaap, Henri Temianka, Jacques Thibaud, Kerttu Wanne and Edouard von Zathureczki.

Cellists, Horace Britt, Pablo Casals, Emanuel Feuermann, Nicolai Graudan, Carel van Leeuwen-Boomkamp, Tibor de Machula, Enrico Mainardi and Gregor Piatigorsky.

Chamber organizations, Trio Kreutzer-Flesch-Piatigorsky, Nederlandsch Trio, Quator Belge à Clavier, and the Calvet, Haagsch, Hollandsch, Lener, Poltronieri, Pro-Musica, Kolisch, Rostal and Roth Quartets.

Vicente Escudero, dancer; Paul Whiteman and his Band, the Comedian Harmonists, Andres Segovia and Yvette Guilbert are others booked by this office.

DENVER SYMPHONY BEGINS CONCERTS

Tureman Leads Work by Bax in Orchestral Program

DENVER, Nov. 5.—The tenth season of the Denver Civic Symphony Orchestra was opened with a concert in the Municipal Auditorium on Sunday afternoon, Oct. 25, under the baton of Horace Tureman. This was the first of six concerts which the orchestra will present this year.

The program opened with the stirring performance of the Overture to "Fidelio." As a novelty, the tone-poem, "The Garden of Fand," by Bax, proved most interesting.

Mr. Tureman gave a fine reading of Tchaikovsky's Fifth Symphony. The orchestra rose to the occasion and gave one of the finest performances in the history of the organization. Blanche La Fontaine Scott, soprano, was the soloist.

JOHN C. KENDEL

New York Chamber Music Society Will Give American Works

In addition to first performances of works previously announced by the New York Chamber Music Society, "Ancient Cathay," a score by Edgar Stillman Kelley, will be presented. The society will repeat the Theme and Variations which Henry Hadley wrote for the ensemble in 1928, and will give a new short work by Dr. Hadley. Albert Stoessel will appear with the society in his "Suite Antique."

"Roxy" Conducts Concerts in Europe



S. L. Rothafel ("Roxy") with Officials of the Metropolitan Square Corporation and the National Broadcasting Company Sailing for Europe to Collect Technical Data for the New Radio City. Seen in the Group, from Left to Right, Are: Gerard Chatfield, Peter Clark, O. B. Hanson, Mr. Rothafel, Leopold Ziegmbien, Captain of the Bremen; W. K. Harrison, L. A. Reinhard and Arthur Pfister

FOLLOWING a tour of European capitals at the head of a party of radio experts, S. L. Rothafel ("Roxy") returned to the United States on the Europa on Oct. 29. The genial director of theatrical enterprises for New York's Radio City, now in process of construction, visited several countries and made a study of the latest developments in his field.

A feature of the European trip was an international broadcast from Berlin, in which Mr. Rothafel acted as conductor and announcer for America. The concert was given in the studios of the Reichs-Rundfunk-Gesellschaft, and was rebroadcast in the United States over

an NBC-WEAF network on Sunday afternoon, Oct. 11.

The program was heard almost with the clearness and depth of a local broadcast. "Roxy" conducted Dr. Bruno Seidler-Winkler's radio orchestra, and the radio chorus and a number of distinguished singers were heard. They included Vera Schwarz, soprano; Marcel Wittrisch, tenor, and Emanuel List, bass, all of the Berlin Opera.

The party of Americans spent some days in Moscow, where "Roxy" conducted the government radio orchestra. England and other countries were visited before their return to the United States.

GIVE NOVELTIES AT THREE CHOIRS MEET

Three New Works Heard at Famous English Festival

LONDON, Nov. 1.—Three novelties were heard at the 211th meeting of the Three Choirs Festival, held this year at Gloucester, from Sept. 6 to 11. The works heard for the first time were Holst's "Choral Fantasia," Robin Milford's "A Prophet in the Land," and R. O. Morris's Sinfonia in C Major.

Herbert W. Sumson, Gloucester organist, was conductor-in-chief for the second time at these festivals, and was also responsible for the program. Sir Edward Elgar was heard as conductor in two of his works, and Gustav Holst led one of his. The Kutcher String Quartet, with Leon Goossens, oboist, and Steuart Wilson, tenor, gave a chamber music concert on one evening, and there were several vocal soloists of prominence. The choral work was excellent throughout.

The opening service consisted of a performance of Elgar's transcription of Handel's Overture in D Minor, which was repeated at a later concert, and the chanting of Psalms, followed by the traditional performance of Mendelssohn's "Elijah." Horace Stevens sang Elijah. Other soloists were Heddle Nash, Muriel Brunskill and Elsie Sudaby. The festival closed with "Messiah," in which Isobel Braille, Margaret Severn, Mr. Nash and Harold Williams were soloists.

New Works Pleasing

Mr. Holst's new work was heard early in the festival, and there was an

opportunity to compare it with his earlier "Hymn of Jesus," which the composer conducted at another concert, to the advantage of the latter composition. Mr. Milford's work showed exuberance and ambition. Mr. Morris's Sinfonia proved an agreeable work.

The Bach Mass in B Minor was given without interruption as a mid-festival event. The soloists were Dorothy Silk, Astra Desmond, Mr. Wilson and Keith Faulkner.

Among other performances of interest were Elgar's "Dream of Gerontius" and Violin Concerto with Albert Sammons as soloist, conducted by the composer; several familiar works of Vaughan Williams; the Brahms "Requiem," and the Sibelius Second Symphony.

Simon Bucharoff, composer and pianist, gave a lecture on piano playing and teaching under the auspices of the Allegro Musical Art League of America, Inc., in Steinway Hall on the afternoon of Nov. 9.

DALLAS SEASON TO BE BRILLIANT ONE

Orchestral Series Planned —Tibbett in First Recital

DALLAS, Nov. 5.—Edward Cramer has been chosen concertmaster of the Dallas Symphony Orchestra, Paul Van Katwijk, conductor, which has begun rehearsals for its first program on Nov. 22. Bianca Soroya, soprano, and Dmitri Onofrei, tenor, will be the soloists.

The Symphony will give five programs this year. Lawrence Tibbett was heard in his first appearance in Dallas at Fair Park Auditorium Nov. 4, under the local management of Harriet Bacon McDonald and the American Legion. The other artists in this course include Kathryn Meisle, Albert Spalding, John Goss and the London Singers, and José Iturbi.

Miss McDonald will also present Percy Grainger, Roland Hayes and Harold Kreutzberg and a ballet.

The Civic Music Association will open its series at McFarlin Auditorium on Nov. 17, with Claire Dux, soprano, as the artist. Its list includes Mary Wigman, Francis Macmillen, Vladimir Horowitz and the Minneapolis Symphony.

Twilight Musicales Open

The first concert of the season was the Twilight Musicales of the Schubert Choral Club at the Crystal Ballroom of the Baker Hotel on the afternoon of Oct. 4. The soloists were Ivan Dneproff, tenor, who was recently chosen head of the voice department at Southern Methodist University, and Mary Todd Pallaria, soprano. Mrs. Philipps Brooks Keller was accompanist for Mme. Pallaria, and Alfred Summer for Mr. Dneproff.

The Wednesday Morning Choral Club recently presented Agnes Weeks, pianist, former pupil of Mme. Leschetizky.

On Oct. 19 the McFarlin Memorial Auditorium at Southern Methodist University, Mr. Dneproff and Paul Van Katwijk, dean of the school of music, were heard in the first faculty concert of the season.

The former members of St. Matthew's Cathedral Choir honored the choir director and organist, Carl Weisemann, on the tenth anniversary of his service with the cathedral on Oct. 19. The chorus numbered over sixty. Soloists were Mrs. La Rue Nelson and Mrs. Albert Smith, sopranos, and Joseph B. Rucker, basso.

Though the Chicago Civic Opera will not visit Dallas this season, there will be a series of operas by the Manhattan Opera Company, given under the direction of Alfredo Salmaghi, Harriet Bacon McDonald, local manager, beginning on Dec. 3.

MABEL CRANFILL

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THE CAMERA CHOOSES MUSICIANS IN INFORMAL MOOD



Maria Jeritza Is Met by Manager F. C. Coppicus as She Arrives in This Country to Fill Her Season with the Metropolitan (Left).



Cosmo

Elisabeth Rethberg, Metropolitan Soprano, and Her Husband, Albert Doman, Entertain at Their Riverdale-on-Hudson Home on Oct. 25 for Richard Tauber, Visiting German Tenor. Around the Festive Board Are, Left to Right, Lawrence Evans, Mme. Rethberg, Mr. Tauber, Mrs. Howard Taylor, F. C. Coppicus, Mr. Doman, German Counsel Paul Schwartz, Max Lorenx, New Metropolitan Tenor, Dr. Goedreich and Dr. Walter Schausinsland



Catherine Redfield Has Reason for That Happy Smile as She Stands Before the Billboard Advertising Her German Concerts with Daniel Wolf. They Were a Success. The Soprano Will Be Heard in New York Later.



Reiber, Hamburg

A Recent Snapshot of Dr. Karl Muck Shows the Famous Maestro in the Intimate Setting of His Hamburg Studio.



Doris Kenyon, Soprano, with the Former Crown Prince of Germany Whom She Met on her Visit to That Country Last Summer.



Montauk

Ernest Schelling Photographs the Photographer as the Conductor of the Philharmonic-Symphony Children's Concerts Returns to America on the Ile de France for His Winter Season.



Karl Krueger, with Mrs. Krueger and Their Babies, at the Seattle Conductor's Summer Home Near the Washington City.



Doris Doe, New Metropolitan Contralto, with Hanns Niedecken Gebhard, New Metropolitan Stage Director, Seen in the Black Forest, Germany, Last Summer (Above).

Ralph Douglass (Right), with Marshall Fry (Left), in Whose Southampton Studio Willard Fry (Centre) Gave a Concert Last Summer. Mr. Fry Is One of the Artists Whom Mr. Douglass Accompanied During a Successful Summer Season Before Returning to Teach in His New York Studio.



GOLDSCHMANN TAKES POST IN ST. LOUIS

Makes His Formal Bow as
Symphony Leader
Brilliantly

ST. LOUIS, Nov. 5.—The St. Louis Symphony opened its fifty-second season on Oct. 23 with the first of a pair of concerts which proved to be triumphs for Vladimir Golschmann, who made his initial appearance as permanent conductor. For two weeks before the opening, Mr. Golschmann had been vigorously rehearsing the orchestra. There is no doubt that an amazing amount has been accomplished. The conducting was masterful and the playing was resilient and in all cases more alive than before. It is believed that even greater things will develop as the season progresses and Mr. Golschmann's authority has had fuller opportunity to become effective.

Feature Brahms Symphony

The program had for its chief number the D Major Symphony of Brahms, which received a masterful reading. Not less interestingly played was the Strauss tone-poem, "Death and Transfiguration," which was given in memory of Frederick Fischer, former assistant conductor of the orchestra and for many years one of its leading members. At the close of this number the orchestra and audience remained silent for one minute.

The program opened with Weber's Overture to "Freischütz," with its beautiful horn quartet, and closed with "The Russian Easter" by Rimsky-Korsakoff. The latter gave opportunity to hear the well-poised and assured playing of Scipione Guidi, the new concertmaster and assistant conductor. This poise inspired the men to follow him in a sureness of playing that made for fine ensembles during the entire program.

Two other new members of the orchestra are Herbert Van den Burg, principal viola, and René Corne, first oboe player. The sale of season subscriptions had increased ten per cent over last year and the Friday afternoon subscription sales are the largest in the history of the orchestra. It is interesting to look forward to a season which has had such a brilliant opening as this one under Mr. Golschmann.

SUSAN L. COST

Surrounding a Star from Every Side



Lawrence Tibbett and a View of the Audience Which Heard His Second Concert in San Francisco. The Singer Is Seen Standing in Front of Enthusiasts Who Crowded the Stage

SAN FRANCISCO, Nov. 5.—A second recital on the following Sunday afternoon had to be arranged after Lawrence Tibbett sang before a thronged Tivoli Theatre in this city on the night of Oct. 19. The concert, which opened the Selby Oppenheimer subscription series, was given with hundreds of listen-

ers occupying places on the stage. Chairs were placed even in the wings.

Mr. Tibbett, with Stewart Wille at the piano, sang one of his characteristically fine programs, in which arias from "Tannhäuser," "Masked Ball" and "Pagliacci," German lieder and many songs in English were featured.

Louisville Audience Hails Kreisler

LOUISVILLE, KY., Nov. 5.—Fritz Kreisler played to a "capacity" house in the Memorial Auditorium on the night of Oct. 28, with Carl Lamson at the piano.

He was presented under the local management of J. H. Thuman. His program included the Sonata in D Major by Handel, the Sarabande and Gigue from the Partita in D Minor by Bach; Concerto in G Major by Mozart; works by Martini; and his arrangements of numbers by Albenez, de Falla, Tchaikovsky and Rimsky-Korsakoff. He was repeatedly recalled.

The Wednesday Morning Musical Club opened its series of concerts with a recital by Eva Gordon Horadesky, contralto, with Charles Lurvey as accompanist. A large audience attended.

K. H. D.

Mary M. Howard Appointed Music Critic of the Buffalo "Times"

BUFFALO, Nov. 5.—Mary M. Howard has been appointed music critic of the Buffalo Times. Miss Howard was for many years music editor of the Buffalo Express and is local correspondent for MUSICAL AMERICA. She was for eleven years supervisor of music in the public schools of this city, and has served as organist of the First Presbyterian Church and the First Unitarian Church.

Haydn Works to Be Published in Honor of Composer's Centenary

LEIPZIG, Oct. 30.—As a contribution toward the centenary of Haydn's birth, which occurs on March 31, 1932, the Leipzig firm of music publishers, C. F. Peters, will publish several rare works by the composer.

A hitherto unknown Symphony in A Major, which has been edited by Dr. Ludwig Landshoff, will be issued. The work was composed in 1870. The firm will also bring out Haydn's Mass in honor of Admiral Nelson, composed in the year 1798 and recently discovered in Vienna. It will be issued in an edition for orchestra and voices, and also in a new piano arrangement.

Muriel Kerr Presented in Recital by San Antonio Tuesday Club

SAN ANTONIO, TEX., Nov. 5.—Muriel Kerr, pianist, aroused enthusiastic admiration when presented by the Tuesday Musical Club in the first of an annual series of musical teas. Her program met with special favor. In it were a group of Mendelssohn works, sixteen Brahms waltzes, a Chopin group and modern numbers by Medtner, Scriabin and Liapounoff. Miss Kerr was the first Schubert Memorial artist to appear here.

Mrs. Eli Hertzberg, president of the club, is chairman of the association for the State of Texas. G M. T.

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**Gigli's
Voice Pleases
City Music Lovers
—2000 crowd auditorium
on campus. News-Gazette.**

Mr. Gigli opened his and sweep, almost season in good voice. He sang his dramatic arias fluently and emotionally, not neglecting opportunities to display top notes in which he achieved wanted and notable volume without evidence of vocal strain. But he employed the operatically melodramatic manner only in music in which such interpretation was appropriate; his softer tones had a caressing quality for the less proclamative emotions of the "Manon" excerpt; his singing of Mozart's "La Violetta" (which we hear more often in German as "Das Veilchen") was an accomplished interpretation, well suited to the vein of the music. N. Y. Herald Tribune.

Granted these conditions of public demand and expectation, criticism may safely relax its spine, enjoy Mr. Gigli's singing of opera in concert and share the audience's enthusiasm for the sheer beauty of sound issuing from his throat. His exquisite belcanto was at its best yesterday in Pregolesi's gentle and tragic "Tre giorni son che Nina," while his fine dramatic robusto declared itself fully and at once in the opening number, the "Come un bel di di Maggio" from Andrea Chenier. N. Y. Times.

Beniamino Gigli gave his first recital of the season yesterday afternoon in Carnegie Hall and was soundly applauded for his singing.

He was in capital voice and spirits and gave full value to the arias from "La Boheme," "Manon" and "Andrea Chenier" and groups of songs. N. Y. Evening Post.

Gigli Gets Ovation at Carnegie

Hall—Beniamino Gigli's recital yesterday afternoon at Carnegie Hall left a mingled feeling of satisfaction and wonder. Satisfaction, of course, at the indubitable excellence of his art; but wonder, after hearing him spin such a web of color and feeling out of Mozart's "La Violetta," that he did not offer more of Mozart and the older masters. The applause of a huge audience was thunderous. World-Telegram.

The pronouncement of Sir Thomas Beecham a year ago that Beniamino Gigli was the greatest living tenor in the world still holds good. . . . The glorious voice which enraptured us so often in "Andrea Chenier," "Mignon," "Africana," etc., evoked anew all the responsive sentiments of tenderness and longing, beauty inenarrable, the divine despair that, in days past, Caruso alone could stir in us. . . .

His top notes were especially magnificent in their mounting edifices of tone, in their amplitude.

Mr. Gigli's style is characterized by warmth of feeling, simple dignity and straightforward sincerity, a combination that cannot be surpassed. All of these qualities make a potent appeal to a discriminating audience such as that which greeted the artist on Friday evening. The well-known depression and all other ills seemed forgotten in the concentrated attention accorded the singer. Montclair Times. We hate "verbiage" but we must say that Gigli yesterday was in spiritual communication with the souls of his audience and brought them a message divine which only he could give. Only He!

It is that Gigli always rejuvenates himself. The years passing by have given him complete mastery of the throat, controlled stupendously by his mind, producing a supremacy of style, a variety of emotions, richness of color and an expression of sentiment which reaches the summit of art. Bulletino della Sera.



**Gigli
Hailed by
Large Audience**

—He brings to the concert platform a glorious voice in its prime, a true Italian tenor of the highest type, combined with a variety of vocal resource and color that is unequalled by any tenor of his time. (It is pertinent to remark in passing that the average tenor who attempts to deliver a varied program is handicapped by a lack of color and variety in his voice and style.) Mr. Gigli's style is characterized by warmth of feeling, simple dignity and straightforward sincerity, a combination that cannot be surpassed.

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terrifying in their dramatic and lyric climaxes.

No architect could build so majestically in steel as Gigli builds in tone. Daily Mirror.

Mr. Gigli is always generous with encores, and yesterday the enthusiasm of the audience warmly enforced his rule. Again his scale was very beautiful, and his operatic style highly effective. New York Sun.

Gigli's 'Golden Voice' Lures Throng to Opening

Recital—Although Gigli has been active in the European capitals during the Summer—a season usually supposed to be a rest time for opera stars—his voice sounded fresh, colorful and untired. New York American.

Gigli Acclaimed by Great Crowd—Beniamino Gigli, the great tenor of the Metropolitan Opera, began his season with a recital yesterday in Carnegie Hall. He was in splendid voice and excellent spirits and his beautiful singing drew cheers as well as salvos of applause from the packed house. New York Evening Journal.

Mr. Gigli is capable of the robust as well as the appealing in his programs. One of the finest things of the whole evening was his restrained yet dramatic singing of the Pagliacci aria, one of his added numbers. In every aria, the secret of his success as an operatic singer was revealed. He created the complete emotional atmosphere of every number he sang. Grand Rapids Herald.

Singing of Gigli Warms Like Sun—His voice responds tirelessly to the exuberance of the Latin temperament and he sings "open" tones very much as Caruso did. The most beautiful and musical passages, wherein he uses the "covered" tones and the "mezzo voce" reveal his voice in its finest qualities. Grand Rapids Press.

Gigli Captures Audience with Voice, Charm, Ability; Didn't Indulge in Vocal Pyrotechnics—The fact that he sang eight encores proves that he captured his audience. He didn't indulge in vocal pyrotechnics, the common fault of the operatic tenor, and that is perhaps why he won his listeners so completely. He didn't sing over their heads, but rather with them, for everything he sang had that delightful quality of being hauntingly familiar. The Daily Illini, Urbana, Ill. Marvellous voice! To classify it, the whole terminology of criticism has been exhausted and poured into print to describe the miraculous voice.

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Opera Refuses to Take the Count

OPERA seems to be a hardy perennial. Despite rumors from various sources that this art form is approaching extinction, like some unwieldy prehistoric creature unable to adapt itself to changing conditions, the approach of autumn invariably finds America's chief musical theatres relighted and song-birds assembling from the four corners of the earth.

This year the Metropolitan Opera Company, under its astute general manager, Giulio Gatti-Casazza, has begun its season with a program at least as enticing as those of other recent seasons. An important and wholly unexpected change in the generalship of this institution brings Paul D. Cravath, long one of its directors, to fill the posts of president and chairman of the board, long and ably held by Otto H. Kahn. Mr. Kahn's resignation will cause no change in the plans already outlined for this season, we are assured.

The opening week brought New York its first hearing of "Schwanda's" bagpipes, and presented an elaborate new staging of "Tannhäuser." Later are promised first hearings in this country of Montemezzi's "Notte di Zoraima," Suppé's "Donna Juanita" and Verdi's "Simone Boccanegra," as well as revivals of "Sonnambula," "Lakmé," "Petrushka" and

"L'Oracolo." The stage direction this season is in new and expert hands. A repertoire, which hews discreetly close to public preference as demonstrated by the box-office, will be graced with most of the famous singers familiar to frequenters of this house, as well as by a few new arrivals whose coming piques the interest.

The Chicago Civic Opera Company's season was marked by half a dozen debuts and a revival of "Magic Flute." Chicago is to hear Max von Schillings's "Mona Lisa" as well as "L'Oracolo" for the first time this winter, and revivals of "Parsifal," "Hérodiade" and "Andrea Chenier." The roster of new artists is an especially rich one, and the artistic direction of the company, under the distinguished Herbert Witherspoon, gives promise of being brilliant.

Philadelphia, which has emerged in recent seasons as an operatic center of unique enterprise, has again gone its sister cities one better in one matter of ambitious repertoire. With its revival of Strauss's "Elektra," the company has acquitted itself commendably of as trying a task as was its preparation of "Wozzeck" last winter. If further rumors have basis in fact, Stokowski will this season conduct "Pelléas" with the company—a consummation devoutly to be desired.

The seasons of opera in English planned by the New York Opera Comique, by companies under the direction of Charles L. Wagner and others, and the projected visit to this country of the Carl Rosa Opera Company of England, offer additional convincing proof that lyric drama is not exactly moribund.

The Publisher's Problem

WITH the rapidly altering scene in musical activity in our land the problem of the publisher of concert music has of late been made exceedingly difficult. He has found sales of sheet music diminishing and his composers complaining that their revenue has become smaller and smaller during the years in which mechanical manifestations have become more important in our musical life.

The publisher, if he wishes to maintain a high standard—and every publisher worth his salt does—must issue music of quality, the kind of music which cannot have as wide an appeal as that of a lighter and more popular nature. His greatest difficulty is to arouse the lethargic minds of those very persons who should be interested in new issues.

Truly intelligent advertising is employed by leading publishers as their new publications appear. In spite of this, a vast number of musicians and music lovers seem little short of disinterested in these announcements, continuing to sing and play the same music year after year.

Teachers are also guilty of examining only too infrequently the new music sent them by publishers. Do they not realize that in it there are excellent new works which, by their charm of novelty, would make their daily work of teaching far more interesting than it is if they continue to go over the same old thing in the same old way? Does it not occur to them that music publishers are responsible for some of the most important progress that has yet been made in music, and that, without publishers, composers and their works could not be known internationally?

Publishing is a serious business, one that involves the outlay of considerable capital, and in many cases a long wait for the return of one's investment. It is the duty of all interested in music to have an open mind toward new publications, to examine the new issues of our leading publishers, both American and foreign. Unless this is done, the problem of the music publisher will become an insolvable one. He is already confronted with the serious question, "Why do music publishers publish?"

Personalities



Bain News Service

A Prima Donna and Her Husband Arrive for Concerts in America. Elisabeth Schumann, Lieder Singer, and Carl Alwin, of the Vienna State Opera's Conductor Staff, Who Will Be at the Piano for Her Recitals. Mme. Schumann's First New York Recital of the Season Was Scheduled for Nov. 8

Maazel—Marvine Maazel, pianist, will have a part in a new film now being made in the Fox studios in Hollywood. Mr. Maazel will appear as a wandering musician and will play Gershwin's new "Symphony in Rivets."

Chaliapin—A sound picture company has been formed in France to produce a series of films with Feodor Chaliapin as the star. Works suitable to his talents will be chosen. The noted operatic bass also plans to do some film work in London, for which he was engaged when appearing last spring in the series of the Russian Opera Company at the Lyceum.

Chamlee—The College of Music at the University of Southern California took occasion to honor an "old grad" recently, when a reception was given for Mario Chamlee during his series of appearances with the Los Angeles Grand Opera Association. Mr. Chamlee studied for four years in the college, where he was a valuable member of the football team in addition to his musical activities.

Kleiber—An honor from the Hungarian Government has been bestowed on Erich Kleiber, conductor of the New York Philharmonic-Symphony. Admiral Horthy, Hungarian Regent, has appointed him a professor of the Franz Liszt State Academy of Music in Budapest. This honorary award, also bestowed on Toscanini last year, was in recognition of Mr. Kleiber's efforts in behalf of the music of that country.

Szigeti—On his season's programs, Joseph Szigeti included the Sonata for solo violin which Eugene Ysaye dedicated to him. When he first played it in public with success, the Hungarian violinist received a letter of gratitude from the composer, thanking him for his efforts in behalf of "an old minstrel." Szigeti is also preparing compositions written especially for him by Joseph Achron and Alexander Tansman.

Hageman—On the eve of his departure for Paris, where he will spend the winter in composition, Richard Hageman was the guest of honor at a reception, attended by leading personalities in Berlin social life, at the home of Mr. and Mrs. Alfred Kleieth. The performance of excerpts from Mr. Hageman's opera, "Tragedy in Arezzo," were given by Vera Schwarz, soprano; Charles Kullman, tenor, and Willi Domgraf-Fassbänder, baritone, all of the Berlin State Opera.

Hadley—A reception and tea dance were given in honor of Dr. and Mrs. Henry Hadley and Mrs. Reginald De Koven in the roof garden of the Waldorf-Astoria on a recent afternoon. The senior and junior committees of the Manhattan Symphony Orchestra, of which Dr. Hadley is conductor, were hostesses. Addresses were made by Charles Lautrup, Danish conductor, who will be a guest with the orchestra; Cosmo Hamilton, playwright and novelist, and Mrs. Keith Trask.

What They Read Twenty Years Ago

in MUSICAL AMERICA for November, 1911

Well! Well!

(Headline) DE KOVEN ATTACKS THE METROPOLITAN—Institution Not American Enough in Its Ideals, Declares Composer.

~1911~

And We Think Eight "Aidas" too Many

The two most popular operas in Berlin during the past years were "Magic Flute" and "Königskinder," both of which were sung twenty-eight times at the Royal Opera.

~1911~

Only in New York?

Criticism in New York has gotten to the point where many of the writers prefer to show how erudite they may be rather than to inform the public accurately and concisely just what happened.

~1911~

The Unexpected Always Happens?

Government action against the opera monopoly of the Ricordi and Sonzogno firms is expected shortly in Italy.

~1911~

Oh, Now, You Go On!

Somewhat more northern, more coolly deliberate than Mary Garden's conception of Carmen would seem to be Margaret Matzenauer's reading of the Merri-mée-Bizet heroine.

~1911~

What Better?

The Boston Symphony Orchestra gave an unforgettable concert yesterday in which the orchestra itself was the unapproachable soloist.

~1911~

Spürlos?

The Dresden Court Opera was reopened with "Madame Butterfly" after its extensive alterations which included the sinking of the orchestra.



The Late Lillian Nordica Singing "The Star-Spangled Banner" Just After the Late President Taft Had Broken Ground with a Silver Spade for the Panama-Pacific International Exhibition at San Francisco

MODERN OPERAS BARRED

Taxed Works Dropped from Winter Schedule of Dresden State Opera

DRESDEN, Oct. 30.—The directors of the Saxon State Theatres recently issued an announcement to the effect that no modern works will be given at the Dresden Opera during the coming season, owing to the general financial situation and the urgent necessity of economy.

Negotiations have been under way with the Association for the Protection of Authors' Rights in the endeavor to effect a reduction in royalties on modern works, but it was impossible to arrive at any satisfactory arrangement

along these lines. Fritz Busch therefore felt obliged to rearrange the winter schedule and restrict himself exclusively to works on which the copyright has expired.

This action has called forth considerable comment, especially among the ranks of the modern composers, who feel that such an attitude works both an injustice and a hardship on them. Some of the more militant have gone to considerable pains to point out that up to the very last moment, Mr. Busch himself refused to imitate the rest of the Government officials in Saxony and voluntarily renounce a portion of his own salary. G. DEC.

PLAN 1932 MAY FESTIVAL BY WESTCHESTER CHOIRS

Two Days' Program Is Outlined by Albert Stoessel in Series of Conferences

WHITE PLAINS, N. Y., Nov. 5.—At a series of conferences attended by members of the board of governors, choral conductors and officials of the Westchester Choral Society, plans were discussed recently for the 1932 Westchester County Music Festival, to be given on May 20 and 21 next.

The decision to hold a two-day instead of a three-day festival was adopted by the board of governors at a meeting at the home of its chairman, Mrs. Eugene Meyer of Mount Kisco, and approved by the program committee and by the Westchester County Choral Conductors' Association.

Albert Stoessel presided at the several conferences, and with the cooperation of local conductors is drawing up the programs for the festival. Although final details of the programs are not yet available, the choral ensemble will give classic and modern American music, and the orchestra, under Mr. Stoessel, will be heard with a prominent artist as soloist.

Cap and Bells

Looked Before He Leaped

THE public prints from the Quaker City tell of a diverting incident at a recent Philadelphia Orchestra concert. During the playing of a new Symphony for small orchestra by Anton von Webern, some one sneezed, loudly, whereupon a laugh ran through the house.

To quote the news dispatch: "With a lordly gesture, Mr. Stokowski stopped the orchestra and, leaping from the stand, disappeared into the wings, intense emotion in his every line and movement (sic). The audience broke into applause"—not, we imagine, for the noted conductor's leap, which, we have no doubt, was graceful as the proverbial greyhound's, but of his action. After a moment or two the conductor reappeared, stern, but evidently forgiving, and the concert proceeded.

* * *

We sympathize completely with Mr. Stokowski. The amount of coughing and sneezing which punctuates the fall and winter concerts is nothing short of sacrilege. Certainly, something should be done about it—just what, it is difficult to say.

Why not submit all holders of tickets for concerts to a medical examination before they take their seats? Couldn't one equip the ushers at Carnegie Hall with atomizers laden with soothing oils, that they might spray the throats of all comers before leading them down the aisle? . . .

* * *

Apologies to Apollo

MUSIC club members are very much concerned at present about the shocking state of music in our colleges. Let them take heart from the following harrowing account, which appeared in the New York Times:

"The annual 'song fest,' in which the freshmen of Columbia College exhibit to the sophomores their knowledge of the college songs, was held yesterday afternoon on the steps of the university library. About 350 members of the class of 1935 were on hand to sing.

"The sophomores, led by the class president, circulated among the singing first-year men and kept close watch for any 'frosh' who did not know his songs. Because of the expert performance of the freshmen, the sophomores were not able to pick out any more than one unfortunate who was unacquainted with his songs.

"The alert 'soph' sentinels swooped down upon this recalcitrant one, who was opening his mouth as if he were singing, but was not uttering any words. They forced him to climb up into the lap of the gilded Alma Mater statue in front of the library and, after kissing her, beg her forgiveness."

* * *

Truly, an original way of teaching music appreciation, but one which might be commended to the attention of our educators.

If every American who knows only the first few lines of the national anthem were made to scale the Statue of Liberty and bestow a kiss on that adamant lady, a renaissance of patriotism might ensue!

* * *

And if it comes to that, how many citizens of Greater New York are there who have never been up the Statue of Liberty at all, anthem or no anthem?



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Boston Symphony Presents New Piano Concert by Harold Morris

American Composer Is Soloist in Premiere of His Work, Based on Negro Folk-Themes, Which Has Enthusiastic Reception—Concerts in New England Centre Include First Local Hearing of Toch Sonata

BOSTON, Nov. 5.—The concerts of the Boston Symphony on Oct. 23-24 brought as novelty a Concerto for piano and orchestra by the American composer, Harold Morris. Mr. Morris was the soloist in the premiere of his work. The other numbers on the program were Mozart's Symphony in C Major (K. 338), and Strauss's tone poem, "Ein Heldenleben."

Mr. Morris, who is an instructor in piano in the Juilliard School, bases his concerto on folk music, particularly that of the Negro. A feature of the concerto is the second movement, a set of variations on the "Pilgrim Song," a spiritual of the Negroes. Throughout these variations Mr. Morris is scrupulous to maintain the especial mood of his theme. The first movement (Allegro; Andante) deals with the African rather than the American Negro. The rhythm of the drum beat serves as a



Harold Morris, Composer and Pianist, Heard as Soloist with the Boston Symphony in His New Piano Concerto

basis for this movement. This rhythmic device is the motto that holds it together, and is also used later in the symphony.

The Rondo is highly rhythmic, a pungent, spicy music. It is evident that these rhythms have their origin in jazz. Near the conclusion there is an effective entry of the "Pilgrim Song."

In idiom Mr. Morris uses procedures and vocabulary old and new alike. He is not, does not wish to be, one of the innovators of musical language. But from broad and varied sources he has gathered a language of his own which he uses effectively and skillfully, and which suits the things he has to say. The piano is used as a true solo voice, but the orchestra blends with it in full, modern symphonic development.

Mr. Morris gave his concerto a brilliant reading, one that had the stamp of authority. It is evident that his pianistic powers make him something more than "just another pianist." Mr. Koussevitzky took great pains with the work in rehearsal and performance. Audience and press alike gave hearty approval.

Mozart's little-known symphony was given a performance of rarest delicacy and charm. At the other pole stood the performance of "Heldenleben." Mr. Koussevitzky wisely elects to play this tone-poem as pure music rather than as illustration of a clever program. He gives to it the tone and the manner of high heroism.

Edison's Memory Honored

On the afternoon of Oct. 22, the Boston Symphony, at a memorial concert for Thomas Alva Edison, played Beethoven's Third Symphony. Admission was by ticket, upon application without charge, and the supply was exhausted not long after the announcement. A spirit of reverence was maintained through the short concert. Mr. Koussevitzky's eloquence with this music, his

rare rhythmical treatment of it, as well as the idea behind the whole memorial concert, made the occasion a noteworthy one.

The same work also formed half the program given at Alumnae Hall, Wellesley, as the second concert of the Wellesley Concert Fund. The program also contained the legend, "In Memoriam, Thomas Alva Edison." The rest of the program consisted of Franck's "Les Eolides" and the second suite from Ravel's "Daphnis and Chloe." Koussevitzky and the orchestra were warmly received by the large audience.

Russian Chorus Hailed

On Sunday afternoon, Oct. 26, the Don Cossack Russian Male Chorus, Serge Jaroff, conductor, gave a concert in Symphony Hall. The large auditorium was filled to overflowing, and "standees" were lining the walls long before time for the concert. The high standard of excellence for which this choir has become noted was fully maintained in a program that ranged widely through Russian church and folk music.

Nicolai Kassman, violinist, of the Boston Symphony, and his daughter, Elly Kassman, pianist, assisted by Richard Burgin conducting an orchestra of Symphony players, on Tuesday evening, Oct. 20, gave a program which included Wagner's "Siegfried Idyl," Schumann's Piano Concerto and Brahms's Violin Concerto. The musicianship of both soloists gave pleasure to the many listeners present.

On Tuesday, Oct. 27, in Jordan Hall, Irma Seydel, violinist, and Cyrus Ullian, pianist, gave a sonata recital, with works by Franck, Toch, Op. 44, and Beethoven, Op. 24. Toch's Sonata, on first hearing in Boston, proved its composer a master in his chosen style, the modern German atonal idiom, able to summon moods which an earlier musical generation might have deemed impossible of musical treatment. Miss

CONCERTS IN BUFFALO

Boston Symphony and Russian Chorus Heard in Diverse Programs

BUFFALO, Nov. 5.—The Buffalo Musical Foundation, of which Marian de Forest is secretary-manager, opened its course of four orchestral concerts on Oct. 26 with a program by the Boston Symphony under Serge Koussevitzky. A large audience listened appreciatively to Handel's Concerto Grosso in B Minor, the Prelude to "Lohengrin," the "Daphnis and Chloe" suite, No. 2, by Ravel and the Fourth Symphony of Tchaikovsky.

A record audience of the season, thus far, was enthusiastic over the Don Cossack Russian Male Chorus, led by Serge Jaroff, heard on Oct. 29 at the second concert of the Philharmonic series.

The vocal scholarship of the William H. Daniels Memorial has been won by Audrey Ely, soprano, a pupil of Harriet Welch Spire.

MARY M. HOWARD

Seydel and Mr. Ullian showed themselves sensitive to qualities of tone and ensemble. The audience was large and appreciative.

Edwin Otis, baritone, accompanied by Reginald Boardman, gave a recital of songs in Jordan Hall on Oct. 28. Airs from Italian and French composers, French songs, German lieder, miscellaneous English songs, made up his program. Mr. Otis showed skill in tone production and vocal coloring.

ALFRED H. MEYER

The New York Liederkrantz will mark its eighty-fifth anniversary on Jan. 16 by presenting the cantata, "Christopher Columbus," by Heinrich Zoellner. The soloists will be Elsa Diemer, soprano, and Frederic Baer, bass-baritone.

When
Christmas
Comes...

FOUR CAROLS

By Alfred Whitehead

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"Mme. Verson played an interesting program all in the modern idiom. Debussy the Impressionist and Scriabin the Mystic. Played the Debussy group with understanding and sincere purpose. The Scriabin prelude heard was clear and pleasing."—Chicago Evening Post, Jan. 21, 1931.

"...Program well arranged and the recital most pleasant to hear. A certain modesty marked both Mme. Verson's technique and her style as if the artist definitely forebore to exaggerate what she hoped her hearers would find for themselves in the music she played. This is a very charming attitude to take."—Chicago Daily News, Jan. 21, 1931.

Management: BETTY TILLOTSON, 1776 Broadway, New York City

"STILL THE TALK OF LONDON!"



AS "BRÜNNHILDE" IN GOETTERDAEMMERUNG

BASIL MAINE in LONDON POST:

"The question of Wagnerian miming has been much discussed of late, chiefly as a result of the performance of Juliette Lippe as Brünnhilde in Siegfried. In her interpretation, histrionic talent and musical intelligence were admirably balanced, so that the theme of the scene (which can be called the conflict between heredity and environment) emerged with great clarity. It would, however, be dangerous (in my own opinion) for singers less talented than Mme. Lippe in the matter of gesture to attempt a performance on her lines."

JULIETTE LIPPE

AT COVENT GARDEN

ERNEST NEWMAN in SUNDAY TIMES:

"Here is a case in which the Wagnerian actor has to be mainly a psychologist. In the case of Brünnhilde in the awakening scene, the actress has to be mostly mime; and the technical difficulty of scenes of this kind is so great that it is not to be wondered at that nine singers out of ten fail in them, and by their failure, unfortunately, put Wagner in a false position. It is rarely that an operatic actress can mime so admirably as the other newcomer, Juliette Lippe, did in the awakening scene last Monday, and by so doing show Wagner to have been justified in conceiving the situation as he did and resorting to that particular technic for the realization of it."

LONDON STAR:

"Juliette Lippe made a most favorable impression. It is very unusual for an American singer to jump straight into Covent Garden in a big part, though European musicians in hordes invade New York and make big reputations and big money. Mme. Lippe has an exceptionally beautiful voice, knows how to use it, and looks Brünnhilde to the life."

MORNING POST:

"By strength of histrionic talent she conveyed the conflict of heredity and environment which is the theme of the last act. For this theme to emerge with the greatest clarity, it is also necessary that the quality of the voice be such that it can easily thread its way through the orchestral texture. This requirement was well met by Mme. Lippe, in whose voice power and beauty of tone are balanced throughout a wide range."

NEWS CHRONICLE:

"A new Brünnhilde was Juliette Lippe. She is a soprano equal to all the demands which this exacting part makes on her. Her voice is both brilliant and sympathetic and she has a fine command of vocal color."

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Note ^ Master Shumsky
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tour next season under
his American manage-
ment who shall make
further announcements.

Arthur Dunham Opens Eighth Annual Series of Chicago Recitals



Senator James Hamilton Lewis (Right)
with Arthur Dunham, Chicago Organ-
ist, at the First of a Series of Recitals
Given by the Latter Musician

CHICAGO, Nov. 5.—Arthur Dunham
opened his eighth season of noon-day
organ recitals in the First Methodist
Episcopal Church, situated in Chicago's
Loop District, on Oct. 16. The open-
ing concert included works of Bach and
Gaul and two new numbers by Mr.
Dunham.

Senator James Hamilton Lewis, a
staunch friend of music, who plans to
interest Washington officials in the mu-
sic of the Pageant of Progress to be
held in Chicago in 1933, was the guest
of honor at the opening concert and
congratulated the organist on his new
works, "At Twilight" and Toccata in C
Minor.

Senator Lewis is seen frequently at
the Symphony and the opera, and, when
in Chicago, is a regular attendant at
Mr. Dunham's recitals.

McCormack Hailed in First Recital in Westchester

WHITE PLAINS, N. Y., Nov. 5.—John
McCormack, tenor, sang to more than
3000 residents of Westchester County
and vicinity, on his first appearance at
the county centre on Oct. 27.

Mr. McCormack received an enthu-
siastic reception, the audience respond-
ing particularly to three new songs,
"The Forlorn Queen" and "The Spanish
Lady," and "Smilin' Kitty O'Day," by
Ernest Torrence.

Some of the songs which pleased
especially were Frank Tours's "Mother
o' Mine" and Hughes's arrangement of
"Kitty, My Love." Encores were
numerous, particularly after the final
group, when the audience mingled ap-
plause with cheers.

Emma Otero Gives Morristown Recital

Emma Otero, Cuban coloratura, a
pupil of Frank La Forge, was warmly
received in a recital in Morristown,
N. J., on Oct. 16. Kenneth Yost, a pupil
of Mr. La Forge and Ernesto Berumen,
gave her fine support at the piano.

INAUGURATE YEAR IN KANSAS CITY

Grace Moore Presented in First Event — Local Artists Active

KANSAS CITY, Nov. 5.—Grace Moore,
soprano of the Metropolitan Opera
Company, formally opened the music
season with a recital in Ivanhoe Audi-
torium on Oct. 12. Her program in-
cluded works by Handel, Mozart, Schu-
bert and Brahms, an aria from Char-
pentier's "Louise," a group of modern
French numbers, and songs by Purcell,
Hageman, Griffes and Cadman. The so-
prano received much applause. Eman-
uel Bay, accompanist, shared in the suc-
cess of the concert.

This concert inaugurated the new se-
ries of the Young Men's and Young
Women's Hebrew Association, of which
Max Breton is director. Mischa Elman
and the Don Cossack Russian Male
Chorus will complete the course.

The Mu Phi Epsilon Morning Mu-
sicale, in the first of a series, at the
Hotel President, presented Gladys
Cranston, soprano; Edna Verhaar-
Deacon, contralto; Gertrude Bihr, pian-
ist, and a trio composed of Margaret
Fowler Forbes, violinist; Pearl Roemer
Kelly, pianist, and Raymond Stuhl,
'cellist. The high standard of per-
formance set in previous seasons was
noted throughout the program.

Gertrude Bihr, pianist of this city,
was heard in Eperson Hall on Oct. 18
in a benefit concert, assisted by Carl
Preyer of the Fine Arts Department of
the University of Kansas, and Mrs.

Raymond Havens, contralto. Miss
Bihr's studies will be continued in New
York.

The Kansas City Musical Club annual
autumn reception was held at the Art
Institute recently. Mary Craig and
Harold Sproul, winners of the Atwater
Kent contest, sang solos, accompanied
by Edna Forsythe and Gladys Crans-
ton. A trio, comprising Leopold Shop-
maker, viola; Esther Pierce, 'cello, and
Lucille Vogel-Cole, piano, was heard in
several groups.

Sonata Program Given

The first of a series of sonata re-
citals by Lucille Vogel-Cole and Carroll
Cole was given in the Francis I room
of the Hotel Baltimore on Oct. 27. The
program included the Sonata in A Ma-
jor of Handel, York Bowen's F Major
Sonata for piano and viola, and Sylvio
Lazzari's Sonata in E Minor. The au-
dience received the efforts of the mu-
sicians appreciatively. The concert was
arranged by Martha Ryan Thompson.

The United States Army Band, Cap-
tain William J. Stannard, leader, was
heard in two performances in Conven-
tion Hall on Oct. 24. These events were
sponsored by the Kansas City Women's
Chamber of Commerce.

Marjorie Rose Ryan, in the first of
her series of Sunday afternoon recitals
in Eperson Hall, presented Lucille
Beckler, contralto, of Denver. Assist-
ing artists were Violet Clark, pianist,
and Marjorie Standart, organist and ac-
companist.

BLANCHE LEDERMAN

CORNISH THEATRE OPENS THREE ART SERIES


Two-Piano Recital Inaugurates Events —Players Give "Paris Bound"

SEATTLE, Nov. 5.—The Cornish Thea-
tre opened its 1931-32 Three Arts
Series on Oct. 16 to a capacity audience
with a two-piano concert by Berthe
Poney Jacobson and Myron Jacobson.
The program contained works by Bach-
Humperdinck, Schumann, Debussy and
Busoni. Outstanding was Debussy's
"Black and White," one of his last com-
positions for two pianos, heard here for
the first time.

The Cornish Players gave "Paris
Bound" by Phillip Barry, for the
second of the series, under the direc-
tion of Jean Mercier, formerly of Vieux
Colombier, Paris. Their next produc-
tion, in December, will be Heijerman's
"The Good Hope."

New Faculty Members

The drama faculty includes a new
member, Alessandro Kuiransky, form-
erly associated with the Moscow Art
Theatre. The music school faculty re-
mains unchanged save for a new mem-
ber of the voice faculty, Maude Conley
Hopper, recently returned from three
years of study and teaching in Paris,
Rome, and London.



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- (4) Every Thursday Evening, in the Auditorium of the High School of Commerce, 155 West 65th Street.

All the singing meetings begin at 8 o'clock.
Voice trials and enrollment of new members at 7:30.

The Course includes: A new sight-reading lesson distributed and explained at each meeting—Practice of reading and singing music frequently in solo and in parts—Voice culture—Study of part songs and selections of the best vocal compositions—Opportunities for soloists with qualifications.

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Music for Young People Aim of Contest

IN the competition for the prize of \$500 offered by Mrs. John Hubbard of Paris to the New York Music School Settlements, noted musicians will be judges. They are Harold Bauer, Carl Friedberg, Jacques Gordon, Alfred Pochon and Carlos Salzedo.

The purpose is to stimulate the production of modern music for educational and social uses, a project akin to the European movement for "Gebrauchsmusik" of which Hindemith and Milhaud are leading exponents.

Ten countries of Europe and many sections of the United States are represented in the entries so far. The closing date is Dec. 1, 1931.

Type of Work Desired

It is specified that the work be one of the following types:

1. For string orchestra.
2. Choral work with string accompaniment for (a) mixed adults, (b) children's voices, (c) women's voices.
3. Concerto for two pianos with accompaniment of string orchestra.
4. Chamber music work for strings, or strings and piano.
5. "Sing-spiel," or children's opera including dance and chorus if desired. Limited to not more than 50 minutes in production time.

More complete information may be obtained from the Prize Composition Committee, New York Association of Music School Settlements, Room 328, The Barbizon Plaza, New York. The manuscripts should be sent to this address, marked with a *nom de plume*, and with the full name and address of the composer in a sealed envelope accompanying the music.

Idea Not a New One

It is no new idea that great composers should write for the immediate need of the rising generation. Purcell's "Dido and Aeneas" was composed for performance by a girls' school in London. The Lament of Dido was designed to be sung not by a Matzenauer of that day, but by a tragic queen chosen from among the young ladies of Mr. Josias Priest's boarding school in Chelsea. In London too, Handel wrote cantatas expressly for the fa-

mous children's chorus of the Foundling Hospital.

In Venice, Vivaldi wrote his concerti grossi for the highly competent string orchestras of the "Ospedali" or people's music schools. In Vienna, in 1812, Beethoven wrote a delightful piano trio for the musical encouragement of his young friend, Maxe Brentano, aged eleven or so. Schumann, arch-modernist of the 1840 periods, in his "Kinderszenen" revealed his new gospel to eager youth much as Paul Hindemith, writing today in the atonal idiom, is providing piano pieces for small hands and "Sing und Spiel Musik" for home and school.

Clarence Adler to Play Jazz Sonatine at New York Recital

A jazz work, "Sonatine Transatlantique," by Tansman, will be a feature of the piano program Clarence Adler will give in the Town Hall on Nov. 21. The composition is in three movements: "Fox Trot," "Spiritual and Blues" and "Charleston." Other numbers listed by Mr. Adler are Two Spanish Dances by Granados, the Dance, Op. 19, of Hindemith, and works by Handel, Mozart and Beethoven.

Julia Peters to Be Heard in Westchester Concert

Julia Peters, soprano, will be heard in a program with the Victor Concert Band in the Westchester County Centre at White Plains on Nov. 25. The concert will be given for the benefit of the Westchester County Children's Association.

Miss Peters sang for the members of the Pleiades Club at the Hotel Brevoort on Nov. 8.

Marguerite Valdi to Give Recital

Songs by Bax, Roussel, Carpenter and Dunhill are on the interesting list which Marguerite Valdi, English soprano, has chosen for her Town Hall recital on Nov. 19.

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MINUET (From Divertimento No. 17).....Mozart

2 Oboes and 2 Bassoons—Complete with Score .75;
Score .35; Separate Parts (Each) .15

(a) SARABANDEHandel
(b) ANDANTINOSpindler

(a) THEME (From Piano Sonata No. 12).....Mozart
(b) LOSSGurlitt

Oboe, 2 Clarinets and Bassoon—Complete with Score .75;
Score .35; Separate Parts (Each) .15

(a) SARABANDEHandel
(b) ANDANTINOSpindler

(a) THEME (From Piano Sonata No. 12).....Mozart
(b) LOSSGurlitt

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SEASON 1931-32

American premiere Arthur Bliss's "Morning Heroes"
at Worcester Festival, October 7th

Juilliard Opera School in

World premiere "Jack and the Beanstalk," by
Louis Gruenberg and John Erskine, Nov. 20th

Handel's "Xerxes"; Cimarosa's "Secret Marriage"; "La
Serva Padrona" by Pergolesi, and the American Premiere of
Malipiero's "Il Finto Arlecchino"

Oratorio Society of New York:
"Messiah," Dec. 29th

Elgar's "Dream of Gerontius"
and

Bruckner's "Te Deum," Mar. 14th

Bach B Minor Mass, May 2nd

Westchester Festival, May 20th and 21st

Haydn's "Seasons"; Beethoven's Ninth Symphony
Vaughan Williams's "To the Unknown Region"

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Numerous Concerts Crowd Manhattan's Halls

Season Well Under Way as Favorites and Newcomers Vie for Public Favor—Tauber Creates Furore at American Debut—English Singers Repeat Triumphs of Former Seasons—Siloti, Salmond, Gabrilowitsch and Kreisler in Recitals—Lily Pons Makes Concert Appearance

THE concert season is now in full swing and practically every hall is filled both afternoon and evening. Richard Tauber's reception at his American debut was unusually cordial and he strengthened the good first impression at later hearings. Edwina Eustis, a debutante contralto, displayed a voice of unusual possibilities, and Louis Graveure did excellent singing. Albert Spalding was greeted by his usual crowded house at his first recital of the season.

Marion Selee, Mezzo-Contralto

Marion Selee, mezzo-contralto, appeared in a costume recital at the Barbizon on the evening of Oct. 20.

Miss Selee presented an interesting program. Her voice is a viable one and her interpretations of the various operatic arias showed histrionic ability. Franklin Keboch accompanied. Y.

Edwina Eustis, Contralto

Edwina Eustis, contralto, a Naumburg Foundation prize winner of this year, was heard in a debut recital in the Town Hall on the afternoon of Oct. 30, with Sylvan Levin at the piano.

Miss Eustis's voice proved one of unusual beauty and of large volume. Added to this, the young singer had poise and a clear understanding of the moods of her songs. A slight unevenness of quality was the only conspicuous fault in an otherwise well-schooled organ.

The warning of Erda from "Rheingold," which opened the program, was a noble piece of singing that would have done credit to any opera house. Songs by Brahms and French composers were well interpreted, as were some Italian songs, notably Respighi's "Nebbie."

Alexander Siloti, Pianist

Echoes of the age of Romanticism were waked in the piano recital given by Alexander Siloti in Carnegie Hall on the evening of Oct. 21. The Russian



Hortense Monath, Who Featured a New Sonata by Berg and the Newly-Discovered Schubert Waltzes at Her Recent Recital

disciple of Liszt devoted a generous portion of his program to works by that composer. In the Concert Etude in D Flat and the "Benediction de Dieu dans la solitude" he recreated for a more irreverent age the delicate sensibility of a past period.

In his own edition of the "Mephisto Waltz," prepared "in accordance with Liszt's indication," he tossed off phenomenal technical difficulties with a jauntiness that belied his years. A Chopin group was played with less of the bravura spirit than one is accustomed to, but with a seriousness that sometimes touched the familiar works with nobility.

An opening Bach group was given an intimate touch that took one away from the concert hall environment.

The large audience called for a number of encores. M.

George Reimherr, Tenor

George Reimherr, tenor, gave a recital in the Town Hall on the evening of Oct. 21.

Mr. Reimherr's program was an interesting one, consisting of old Italian airs, Wolf and Schubert lieder and English songs by modern composers. The tenor's pianissimo singing was effective and his interpretations in the Schubert group especially showed considerable understanding. Following the lowering of the lights as a tribute to Edison's death, Mr. Reimherr sang "Du Bist die Ruh" by request. Evelyn Smith-Austin furnished excellent accompaniments. Y.

Lenora Corona, Soprano

Leonora Corona, soprano of the Metropolitan, was warmly welcomed by a large audience in her first New York recital, in Carnegie Hall on the evening of Oct. 23. A striking figure in a most becoming gown, the American artist, whose training was gained in Italian opera houses, gave the requisite operatic flair and bravura to "Casta Diva" from "Norma" and "Non mi dir" from "Don Giovanni," the latter opera one in which she did splendid work at the Metropolitan two seasons ago.

Miss Corona included in her program, in addition to works of Marcello and Torelli, a number of lieder, among which Brahms's "Feldeinsamkeit" and "Ach, wende diesen Blick" and Strauss's "Meinem Kinde" were beautiful examples of the genre. A French group comprising songs by Chausson, Debussy, Aubert and Perillou, and the aria "Depuis le Jour" by Charpentier were delightfully sung. The Gallic pieces in particular exploited to advantage her warm middle register.

A concluding group of songs in English, including the brilliant new "Song of the Sea" by Walter Golde, the capable accompanist, Marion Bauer's effective "Orientale," which was redemanded, and works by Guion, English, Farley and Kramer, was especially enjoyed by the audience. Many flowers were brought to the platform, and the listeners were loath to let the singer depart at the close, until numerous extras were added. M.

Felix Salmond, 'Cellist

Felix Salmond, 'cellist, made his first appearance of the season in the Town Hall on the evening of Oct. 23, with Harry Kaufman at the piano.

Mr. Salmond's program consisted of three sonatas, two by Beethoven, Nos. IV and V, in C Major and D Major respectively, and No. I in G Minor by Ropartz. There was also a group of short works by Mondonville, Paradies, Bloch and Ravel.

None of the sonatas was highly familiar, but all three displayed the varied facets of Mr. Salmond's art, both tonal and interpretative. In the two Beethoven works, Mr. Kaufman was inclined to overburden Mr. Salmond with assistance. The shorter pieces were much admired by the audience, and indeed some of the very best playing of the evening was done in them. D.

Fritz Kreisler, Violinist

Fritz Kreisler, violinist, gave his second concert of the season in Carnegie Hall on the afternoon of Oct. 24.

Mr. Kreisler again played with his usual brilliance and was greeted at the close of each number with warm and sustained applause. The program



Leonora Corona of the Metropolitan, Who Delighted a Large Audience at Her First New York Song Recital, in Carnegie Hall

ranged from Handel and Bach to contemporary Spanish composers. The Conus Concerto, executed with Mr. Kreisler's impeccable artistry, was transformed into an interesting piece of music. Carl Lamson, at the piano, furnished excellent support. Y.

Hortense Monath, Pianist

Two first hearings in New York were features of the recital given by Hortense Monath, pianist, in the Town Hall on the afternoon of Oct. 24. Of considerable interest was Alban Berg's Sonata, which the artist repeated at the end of the program to familiarize the audience better with it. The composition is markedly melodic, Scriabinian in its harmony and rather repetitious in its formal pattern.

The other novelty was a set of posthumous German Dances by Schubert discovered recently in Vienna, which have the charm of the other

(Continued on page 34)

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Arthur Shepherd, Who Led the Cleveland Orchestra in the World Premiere of His New Suite

CLEVELAND ORCHESTRA'S STORY TOLD IN "FORTUNE"

Current Magazine Tells of Triumph That Led to Building of Severance Hall

Trials and tribulations attendant upon the foundation of a symphony orchestra, and the eventual triumph of the Cleveland Orchestra which led to the building of the magnificent Severance Hall for its permanent home, are chronicled in the November issue of *Fortune*, which is published by Time, Inc., under the ægis of *Time*, *Weekly Newsmagazine*.

In a rambling, unsigned account, written in the brisk, nonchalant style characteristic of this magazine (which often sacrifices accuracy for piquancy of story-telling and personality), an attempt is made to cover the entire field of symphony orchestras in America, with Cleveland as the particular example, by reason of its outstanding achievement in little more than a decade.

Tribute is paid to salient personalities: Nikolai Sokoloff, conductor, Adella Prentiss Hughes, manager ("Cleveland's 'Hughes's Who' in music"); John L. Severance, Dudley Blossom and others who made the hall possible.

Because of the unusual auspices of such a story—one does not often find journals dedicated to material aspects of our country dealing with artistic achievements—there is a great deal of attention paid to the purely business side of the institution, and also an attempt to define for unmusical readers the meaning, needs, organization, composition and procedures of a symphony orchestra. Color plates portray the instrumental families of the orchestra.

"Belshazzar's Feast" by Walton Has Premiere at Leeds Festival

LONDON, Oct. 30.—A feature of the Leeds Festival was the premiere of William Walton's "Belshazzar's Feast" for chorus and orchestra, which was given on Oct. 8. The text by Osbert Sitwell is based on the Biblical episode. The work, a modern version of the oratorio form, contains striking passages for baritone soloist, which were sung very successfully by Dennis Noble. Malcolm Sargent conducted a fine choral performance of the work.

HEAR NEW SHEPHERD WORK IN CLEVELAND

Composer Leads Orchestra in Premiere of Suite

CLEVELAND, Nov. 5.—The world premiere of Arthur Shepherd's "Choreographic Suite, Four Dance Episodes on an Exotic Theme," was given in the Oct. 22 and 24 concerts of the Cleveland Orchestra, in Severance Hall, the composer conducting.

This latest work of the composer who gave us the vivid "Horizons" is based on an exotic theme, which was formerly a piano piece. In its new guise, developed to four movements and orchestrated with the particularly original and brilliant idiom that distinguishes Mr. Shepherd's approach to the orchestra, the Suite portrays colorfully his impressions of the Russian Ballet which was its inspiration. Its mood is fantasy, an escape from the humdrum world into the mysterious regions of a dream. All of the resources of the modern orchestra are employed, with such richness at times that clarity is sacrificed to rather over-thick texture.

The orchestra responded flexibly to every demand of the composer and gave a fine performance.

Zimbalist Plays Sibelius

Nikolai Sokoloff opened the concert with an impressive performance of the second movement of the Beethoven Seventh Symphony, in memory of Samuel Mather, distinguished patron of music and trustee of the Musical Arts Society, who died on Oct. 18. The Weber "Euryanthe" Overture followed.

Efrem Zimbalist was greeted as an old friend when he appeared at these concerts. He played the Sibelius Concerto in D Minor, winning justly fervent applause. Violinist and conductor were in perfect accord, so that the exacting difficulties of the work were overcome in two equally beautiful and noble performances.

Russian Program Enjoyable

Mr. Sokoloff conducted the orchestra on Oct. 29 and 31 in the season's Russian program, opening with the Overture to Borodin's "Prince Igor."

The particular zest and brilliance of

this performance set the pace for the Thursday night concert, which was remarkably enjoyable. The first movement of Tchaikovsky's "Pathétique" Symphony as Mr. Sokoloff conducted it had straightforward simplicity and great beauty of tone. The Allegro con grazia was engagingly done and the third movement pleased the audience so much that, in response to the applause, the conductor was obliged to bring the men to their feet. The Adagio carried out the noble simplicity of the mood of the first movement. The whole symphony was free of the faults usually associated with it, appearing through Mr. Sokoloff's interpretation, and under the brilliant playing of his men, in the light in which it was regarded by the composer, "a beautiful work."

"Pictures" Heard for First Time

Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition" filled the second half of the program. These ten music "etchings," heard for the first time here, are fascinating entertainment.

The two concerts were remarkable for sustained excellence in every section of the orchestra, but the playing of the strings deserved special commendation.

Chamber Music Concert

The second concert in the chamber music series at Severance Hall was played in the small auditorium on Nov. 3, with the Cleveland Woodwind Ensemble appearing, assisted by Leon Machan, pianist.

Philip Kirchner, first oboe of the Cleveland Orchestra, directs this ensemble and the other members, also principals of the orchestra, are Maurice Sharp, flute; Alexander Pripadcheff, clarinet; Morris Kirchner, bassoon, and Wendell Hoss, horn. The program opened and closed with piano quintets, the first Mozart's E Flat Major, the second a new work by Walter Gieseking. Paul Juon's Quintet, Op. 84, completed the list. MARGARET ALDERSON

Regular Sunday afternoon public organ recitals sponsored by the department of music of the Y.M.H.A. of New York, were resumed on Nov. 1 by Alexander Richardson.



Nikolai Sokoloff, Who Is Conducting the Cleveland Orchestra for the Fourteenth Season

FEW DEPRESSION EFFECTS

Stephens Bases Optimism on Real Survey of Musical Condition

No cause for despair at prevailing conditions can be found in the music teaching profession, according to Percy Rector Stephens, well known New York teacher and chairman of the publicity committee of the American Academy of Teachers of Singing.

"A true survey of the musical field considerably diminishes the cry of 'Old Man Depression,'" states Mr. Stephens. "It is true that singing teachers are not working to the capacity of 1929, but reports indicate that last season's gross income is within twenty-five per cent of the season previous."

Questionnaires have been sent to 3000 music teachers asking them to compare their situation of 1930-31 with 1929-30, and also to compare these two seasons with the present one.

Citing several authoritative estimates of the recent musical situation, Mr. Stephens further adds that better class churches and synagogues have not reduced salaries, and suggests increased energy to promote public interest in singing.

IN RECITAL AT CARNEGIE HALL, New York, on Oct. 26th PIETRO YON WINS NEW PRAISE FROM PRESS

"Admirable technical command of the instrument."
—Times.

"Mr. Yon's dextrous manipulation of the manuals and his fine sense of tonal mixtures pointed the way to magnificent interpretation. His knowledge of the instrument, with all its intricacies, was convincingly disclosed."
—American.

"Both the organ and Mr. Yon acquitted themselves with full honors . . . Mr. Yon unfolded the classics with nimble artistry and scholarly taste."
—Sun.

"Great is the organ and Pietro Yon is its master . . . He brought a fine technical art to it all."
—Post.

"He has, indeed, not only the virtuoso's skill at the console, but, perhaps, of even more importance from the listener's standpoint, he knows how to put together a secular programme that possesses variety of the widest sort."
—Journal.

"Mr. Yon is a musician of the temperament of one Johann Sebastian Bach. Like his Eisenach predecessor, he breathes the air of the sanctuary and he is content to play and compose works dealing with the temple rather than market-place."
—Brooklyn Daily Times.

"This virtuoso of the organ, a king in his own field, knows how to handle the queen of all instruments with artistry and mastery and is a serious, eminent and versatile musician who draws from the depth of great intelligence and proven good taste."
—Staats-Zeitung.

"We do not know who could possibly equal the Piedmontese organist in the delicacy with which he brings out certain pianissimi, certain 'fade-out' effects which make one think of the harmoniously sweet sighing high notes of a divinely gifted tenor."
—Il Progresso Italo-Americano.

IN RECITAL LAST SUMMER AT THE CHURCH OF SANTA CROCE, FLORENCE

"An exceptional concert—an exceptional organ which, because of its vastness of tonal amalgamations, allows the greatest variety of vocal and instrumental combinations, (an organ at the console of which we have seen a succession of the most famous Italian and foreign organists, such as Mathoy, Dupré, Bonnet, etc.), an exceptional master organist, this native son—Pietro Yon—whose fame has spread over the Americas."

"It was a great achievement for Mr. Yon to equal and surpass the success of his illustrious predecessors on that instrument."
—Gino Borghesio in the Osservatore Romano.

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MINNEAPOLIS MEN INAUGURATE SEASON

Verbrugghen Gives Works
by Beethoven—Mary
Garden Soloist

MINNEAPOLIS, Nov. 5.—The first concert of the twenty-ninth season by the Minneapolis Symphony was given on the night of Oct. 23 in the Cyrus Northrop Memorial auditorium to nearly 5000 auditors. A festive fanfare of trumpets opened the concert, as last year. Rounds of applause greeted the orchestral players and hailed the entrance of Henri Verbrugghen, conductor.

The genial leader, who now begins his ninth year with the Minneapolis organization, divided the program into two distinct halves, of which the first was purely orchestral and all-Beethoven, and the second a congenial "Garden party," with Mary Garden as soloist.

Mr. Verbrugghen knew how to pick among Beethoven's overtures the one which, with depth of sense and beauty, combines bravura brilliance in execution, the "Leonore" No. 3. It was paired with the Fifth Symphony. To each of these works a very painstaking and convincing interpretation was given, which evoked hearty response from the gala audience. In the slow opening movement of the Overture an exquisite pianissimo was gained by reducing the number of violins. Technical details were handled throughout with the same artistic discernment.

The Symphony was replete with fine traits in its every movement, the 'cellos



Henri Verbrugghen, Conductor of the
Minneapolis Symphony

distinguishing themselves in the andante and the basses in the romping scherzo. The final allegro was magnificently played after the beautiful transition from the preceding movement.

Soprano Has Cordial Reception

Miss Garden returned in good voice and was warmly greeted. Her first number, the aria from Charpentier's "Louise," was given an artistic and finely emotional interpretation. In her second number, the soprano sacrificed tonal beauty to intensity of expression in the "Dieu de grace" aria from Alfano's "Resurrection." Always an authoritative interpreter of French song, she gave much pleasure in her two Debussy songs with piano, "Bon Soir" and "Greens," closing with "Annie Laurie."

In this section Mr. Verbrugghen and the orchestra played the Debussy nocturnes, "Nuages" and "Fetes," exquisitely.

VICTOR NILSSON

Oxford Piano Teachers Club of Chicago Is Incorporated

CHICAGO, Nov. 5.—The Oxford Piano Teachers Guild of America was recently organized and incorporated under the laws of the State of Illinois, with headquarters at 621 Kimball Hall, in this city. The charter membership is made up of Oxford Piano Teachers of Chicago and vicinity who have been meeting as a club since 1927.

The officers of the organization are: Florence Opheim, president; Ruth Belinky, vice-president; Mae Franks, treasurer; Mildred Smith, corresponding secretary, and Evelyn Vermilyen, recording secretary.

English Composer's Works Heard in Paris

ELLEN COLEMAN is a new English composer, known in her own country chiefly for her contribution to the field of piano and chamber music. She has recently been heard of a great deal in Paris. Her two string quartets have been played there several times, a symphony for stringed instruments received a performance under Alfred Cortot at the concerts of L'Ecole Normale, and a piano trio was played by Mme. B. Bainina and MM. A. Profit and J. Serres.

Miss Coleman's published compositions are a collection of piano pieces entitled "Poems and Pictures." Among the individual pieces are "In the Stillness of the Night" (Mystere) which is dedicated to and played by Alexander Borovsky, and a Nocturne, dedicated to and played by Jan Smeterlin. Other titles include "The Three Kings," "How the Spring Became a River," "Poem on a Primitive Picture" and "The Palm Tree."

Paris critics found much spontaneity, freshness, color and musical taste in Miss Coleman's chamber music.

Her compositions are published in America by the Arthur P. Schmidt Co.



Ellen Coleman, Young English Composer of Piano and Chamber Music

Grace Moore Gives Two Recitals in Winnipeg

WINNIPEG, Nov. 5.—The 1931-32 Celebrity Concert Series was opened with a recital by Grace Moore, soprano of the Metropolitan Opera Company, in the Playhouse Theatre, on Oct. 19. Mayor Webb formally opened the concert and welcomed the soloist to Winnipeg. A capacity audience gave the artist a very cordial reception.

The program, which was warmly received, included works by Handel, Mozart, Schubert, Brahms, Charpentier, Debussy, Tchaikovsky, Purcell and Griffes. Miss Moore was very generous with her encores. Emanuel Bay was the admirable accompanist. The series is under the management of Fred M. Gee.

The program was repeated by Miss Moore in the Playhouse Theatre on Oct. 21.

M. M.

Pianists Wed in New York

Pierre Luboshutz and Genia Nemenoff, pianists, were married at the home of Mrs. Stanley L. Richter in New York on Oct. 17. The ceremony was performed by Supreme Court Justice William Harman Black.

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New York Sinfonietta to Give Novel Works in Three Concerts

The New York Sinfonietta, Quinto Maganini, conductor, will give three programs of rare chamber music on Nov. 25, Dec. 22 and Jan. 30 in the Town Hall.

Among the novelties on the first program, will be a Sonata for strings by Guglielmo Young, English musical director for the King of Sweden during the seventeenth century; Stephen Foster's "A Village Festival," for flute, two violins and bass; "Chester," a work by America's first professional composer, William Billings, arranged for stringed instruments by Mr. Maganini; compositions by Frederick the Great and his nephew, Louis Ferdinand; and a Sonata by Amalie, Princess of Prussia, to be given its first American performance.

A feature of the second concert will be works by eight members of the Bach family, and the first New York performance of Cherubini's "Portuguese Inn." The third concert will be devoted largely to contemporary American composers, including the first performance of Mr. Maganini's "Suite à Tre."

N. Y. Philharmonic-Symphony to Give Concert for Pension Fund

The first of the two concerts given each year by the New York Philharmonic-Symphony for the orchestra pension fund will take place on Wednesday evening, Nov. 11, in Carnegie Hall. The program which Erich Kleiber has prepared includes the Wagner "Kaisermarsch," Strauss's French Horn Concerto with Bruno Jaenicke as soloist, Schubert's music from "Rosamunde," Mozart's German Dances, two excerpts from Strauss's "Intermezzo," three Hungarian Dances of Brahms, and the "Blue Danube" Waltz of Johann Strauss.

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At Chicago Opera

(Continued from page 3)

Scarpia; and at the end of the death struggle, after a realistic giving up of the ghost, the house rocked with well-earned applause.

Minor roles were in good hands. Salvatore Baccoloni offered a genial Sacristan, and Octave Dua did his artful best to make Spoletta detestable. Eugenio Sandrini was a competent, if rather colorless Angelotti. Helen Ornstein, just returned from study in Europe, made her debut in the brief measures of the off-stage Shepherd in the last act—not exactly an economical procedure, one would say.

The stage direction of Dr. Otto Erhardt presented some minor but interesting variations from custom. Roberto Moranzoni conducted.

An Imposing "Flute"

An imposing production of "The Magic Flute," the first in the history of the Chicago organization, sustained the high standards set by the opening performance. No expense was spared, either in casting or in mounting the Mozart work, and the result was a notable achievement from every standpoint. Though credit was not given for the scenic designs and costumes, all of which struck a modern and fantastic note, the unknown artist deserves commendation for an imaginative and effective piece of work. Egon Pollak dominated the performance with his delicate and acutely sensitive perception of the Mozart style. Both he and the stage director, Dr. Otto Erhardt, received due acknowledgment from the audience.

The cast was a prodigal outlay of talent. Noel Eadie, English coloratura soprano, made her debut as the Queen of the Night. She is a singer of taste and style, the possessor of a beautiful voice and an astonishing facility that made light of all the famous hazards of pitch and dexterity. Another debut was made by the tenor, Paolo Marion, as Tamino. He is obviously a routinized singer with an admirable voice and agreeable personality. One suspects, however, that he will appear to better advantage in the Italian repertoire.

Maria Radjl returned to sing Pamina, and the occasion found her a much more distinguished singer, both in voice and artistry, than she was at any time last season. The three ladies in waiting were no less than Frida Leider, Maria Olszewska and Thelma Votipka, an arrangement which, needless to state, accounted for a strikingly fine ensemble. Another group that de-



Jan Kiepura, Whose American Debut Was a Feature of the Chicago Opera's Opening

lighted by its freshness of vocal talent was that of the three youths, sung by two of the Civic Opera's scholarship winners, Leola Turner and Helen Ornstein, and a newcomer, Mary Rose Barrens. Helen Freund was the Papagena, ringing up an individual success for a cleverly *petite* characterization.

Impressive Male Singing

The evening's most impressive singing came from Rudolf Bockelman, whose comparatively brief opportunities as the Speaker were handled with superb vocal art. Alexander Kipnis was a dignified and satisfying Sarastro. Eduard Habich, the incomparable Beckmesser of last season, proved himself no one-man specialist by a delightfully comic and delightfully-sung Papageno. Octave Dua's Mononstatos was an adroit bit of comedy. In the company of the priests and knights, Theodore Ritch, Edouard Cotreuil, Giuseppe Cavadore and Antonio Nicholich acquitted themselves with a good deal more than adequacy.

ALBERT GOLDBERG

Orange Hears Cossack Choir

ORANGE, N. J., Nov. 5.—Under the auspices of Agnes Miles, who presents an annual series of concerts by renowned artists, the Don Cossack Choir gave a recital in the High School Auditorium on Oct. 23, before a capacity house.

The remainder of Miss Miles's series will feature Myra Hess and Rosa Ponselle. P. G.

CHICAGO HISSES FERROUD SYMPHONY

Stock Forces Assisted by Iturbi and Zimbalist in Concerts

CHICAGO, Nov. 5.—The lengthy parade of soloists scheduled for the Chicago Symphony programs this season began with the appearance of José Iturbi, pianist, at the second pair of concerts, on Oct. 22 and 23. Mr. Stock also offered, as one of the few novelties listed for the season, the first American performance of a Symphony in A Major by Pierre-Octave Ferroud. The program:

Overture, "Liebesfrühling" George Schumann
Symphony in A Major Ferroud
(First performance in America)
Fantaisie for Piano and Orchestra Debussy
(First performance in Chicago)
Mr. Iturbi
"Don Juan" Strauss
Concerto, No. 1, in E Flat Major Liszt
Mr. Iturbi

Ferroud's symphony was greeted by hisses, faint but unmistakable—a rare accolade from a Chicago audience. But the work scarcely merited either the distinction or the condemnation. It is for the most part breezy music, partaking of some of the liveliness of Hindemith, tempered with streaks of rather Debussyan melody. The slow movement has the character of a sara-bande, and is about as expressive as the polytonal idiom ever succeeds in being. This is the second work of the thirty-one-year-old Frenchman to appear on Mr. Stock's programs, his "Foules" having been played in 1928.

Iturbi Gives Debussy Work

Debussy's long suppressed Fantaisie was beautifully set forth by Mr. Iturbi and the orchestra, though the pianist's

extremely deliberate tempo in the slow section somewhat affected the continuity of the work.

Mr. Stock and the orchestra had their innings in a sparkling performance of the inevitable "Liebesfrühling" of Georg Schumann and in a vigorous Strauss "Don Juan."

Zimbalist in Third Pair

Efrem Zimbalist, violinist, was the soloist at the third pair of concerts, Oct. 29 and 30. Mr. Stock directed the following program:

"Wallenstein's Camp," from "Wallenstein,"
Op. 12 D'Indy
Symphony No. 1 in B Flat Major D'Indy
Concerto in D Minor Sibelius
Mr. Zimbalist
Tone Poem, "Finlandia" Sibelius

The Sibelius Concerto had not appeared on these programs since the late Maud Powell introduced it in 1907 and repeated it two years later. There was ample reason to be grateful to Mr. Zimbalist for his zeal in unearthing a fine and interesting work. His performance of it was superb—technically flawless, unshakably authoritative in style, and with a restrained but deeply-felt eloquence that moved the audience to a great demonstration.

The playing of the orchestra was likewise on a high plane of excellence.

For the first concert of the Tuesday series, on Oct. 27, Mr. Stock arranged a conventional program, but played it in most enjoyable fashion. The list consisted of Brahms's "Academic Festival" Overture, the Franck Symphony, Dohnanyi's Suite, Op. 19, and Johann Strauss's "Emperor" Waltzes. The performances displayed the orchestra at its best.

ALBERT GOLDBERG

EMANUEL BALABAN

Director, Opera Department, Eastman School of Music,
Rochester, N. Y.



Formerly Assistant Conductor of the Dresden Opera.

Mr. Balaban has conducted the Berlin Philharmonic, Dresden Philharmonic and the Leipzig Symphony Orchestras.

What the New York Critics say:

—by much the best conductor of the American Opera Company batonistic flock.

H.F.P. in New York Telegram

The star of the evening, when all is said, was Conductor Balaban, who directed the orchestra with much skill.

New York Sun

Its lyrical score received a masterly reading by Emanuel Balaban as conductor.

New York Evening Post

There was a different conductor last night in Emanuel Balaban, who displayed a decisive beat, a fine sense of rhythm, and a feeling for the grace that is Mozart's.

Pitts Sanborn in New York Telegram

Emanuel Balaban infused the reading of the score with a rhythmic vitality and verve.

New York Evening World

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Philadelphia Opera

(Continued from page 3)

one of her best roles—and Cyrena van Gordon an alluring Venus. The various singing knights were well impersonated by John Charles Thomas, Albert Mahler, Abrasha Robofsky, Daniel Healy and Leo de Hieropolis. Special mention is due Mr. Thomas, the Wolfram, for his beautiful lyric singing of "The Evening Star." Helen Jenson was the Young Shepherd and the Pages were Carol Deis, Virginia Kendrick, Ruth Gordon and Miss Jepson. The Paris version was used, including the Bacchanale, which was picturesquely put on by the Littlefield Ballet.

Club Holds Luncheon

The first meeting—the annual luncheon—of the Matinee Musical Club was held on Oct. 27 in the ballroom of the Bellevue Stratford. A feature was a stinging assault on "critical barbarians" by Mayor Harry Mackey, who described the beneficial purposes and achievements of the municipal bureau inaugurated by his administration. Dr. Howard Hanson, director of the Eastman School of Music, also spoke in praise of the pioneering experiment of the Music Bureau and urged further interest in contemporary American composers. Among other speakers were Dr. Henry Bellamann, new dean of the Curtis Institute; Eugene Ormandy, guest conductor of the Philadelphia Orchestra, and Arthur Guiterman, who recited one of his poems. The Littlefield Ballet of the Philadelphia Grand Opera Company appeared in a charming ballet, "Soir de Fête." Walter Mills sang baritone songs.

W. R. MURPHY

Miriam Marmein, dancer, who recently returned to New York after a series of engagements in Pennsylvania and New Jersey, will give her first New York recital on Dec. 6 at the President Theatre.

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John Charles Thomas as Wolfram, a Role He Sang When the Philadelphia Opera Opened Its Season

KRUEGER CONDUCTS BACH ARRANGEMENT

Chaconne Transcription by Kramer in Seattle Concert

SEATTLE, Nov. 5.—The second subscription concert of the Seattle Symphony, on Oct. 26, served to introduce a transcription of the Bach Chaconne (originally for solo violin) by A. Walter Kramer, a piece of very eloquent, effective scoring, faithful to the spirit of the composer. Karl Krueger led the orchestra in a full, rich and authoritative accompaniment to the excellent performance of Robert Quick, the gifted young concertmaster, who played the solo violin part.

Mr. Quick was further heard in the Beethoven Concerto, which he played with qualities of technique and interpretation that brought out the deepest meaning of the masterpiece.

The program concluded with the Sibelius Second Symphony, said to be heard here for the first time. The conductor gave the work a stirring performance, emphasizing its rugged contours and dramatic effects.

Music inspired by Shakespeare formed the second Sunday program, heard on Nov. 1. Mr. Krueger selected three excerpts from Mendelssohn's incidental music to "A Midsummer Night's Dream," Strauss's tone poem, "Macbeth," Berlioz's "Queen Mab" Scherzo from "Romeo and Juliet" and the Tchaikovsky Overture-Fantasy, "Hamlet." The large audience testified to its approval of the idea embodied in these concerts, and to the interpretation of the music chosen.

R. T.

BACK ORCHESTRA FOR PROVIDENCE

State Clubs Announce Sponsorship of Leps Players

PROVIDENCE, Nov. 5.—The Rhode Island State Federation of Music Clubs, at its meeting on the afternoon of Oct. 30, went on record as favoring the movement for the creation of a permanent local symphony orchestra. The members voted to do all in their power to aid the committee now engaged in its formation. Stephen Casey, vice-chairman of the committee, outlined the proposed plan for a season of at least three concerts under the baton of Wasili Leps.

The principal speaker at the session was Grace G. Pierce, director of public school music, Arlington, Mass., whose subject was "Public School Music as a Contribution to the Community." Other speakers were Walter H. Butterfield, director of music in the Providence schools, who discussed the Eastern Music Camp, and Mrs. Clifford G. King, Rhode Island delegate to the convention of the National Federation of Music Clubs, who read a report on the meeting. Virginia Boyd Anderson, president, presided. Music was furnished by George Tinker, tenor, who won the National Federation contest for high voice. His accompanist was Gertrude Joseffy Chase, pianist.

The following committee has been organized to further the development of a permanent symphony orchestra: William L. Sweet, chairman; Stephen J. Casey, vice-chairman; William C. Fry, secretary-treasurer; Mrs. G. W. H. Ritchie, Clifford G. King and Wasili Leps.

Musical Season Launched

The local musical season was opened on Tuesday evening, Oct. 20, when the Don Cossack Russian Male Chorus, Serge Jaroff, leader, gave the first program in the Community Concert Series in Loew's State Theatre. One of the largest audiences to attend a local concert assembled to hear works by Kastalsky, Bortniansky, Paschtchenko, Chesnokoff, Warlamoff, Kolotolin and others.

Fritz Kreisler returned to Providence on Thursday, Oct. 22, and gave a memorable recital in Infantry Hall. With Carl Lamson at the piano, he played the D Major Sonata of Handel, and the E Minor Concerto of Jules Conus as well as smaller pieces by Couperin, Tartini, Winteritz, Ravel, Albeniz-Kreisler, Granados-Kreisler and de Falla. The outstanding feature of the program was the playing of the Bach Chaconne for violin unaccompanied.

The Oratorio Society of Elmwood Church presented Gounod's "Redemption" on the evening of Oct. 29. The soloists were Ruth Ludgate, soprano; Helen C. Place, soprano; Eva G. McMahon, contralto; William W. DeRoin, tenor and director; James King, bass, and David Mitchell, bass. The organist was Medora Ladevaze, and the pianist, Charles Fiske.

ARLAN A. COOLIDGE

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LAUBER PRIZE OFFERED

Age Limit Raised in This Year's Contest for Composer's Award

PHILADELPHIA, Nov. 5.—The age limit for those competing for the Carl F. Lauber Music Award for the year 1931-32 has been raised to twenty-five years. This award, the bequest of the late Carl F. Lauber, consists of a specially designed medal and cash amounting to about \$200 for the best composition submitted by a regularly enrolled student in a public or private school, or with a recognized teacher or studio of music in the Philadelphia district (within twenty miles of City Hall). No restrictions are imposed as to the type of composition submitted, according to the announcement of the award committee.

The following again constitute the committee of judges: Henry Gordon Thunder, chairman; Nicholas Douty and H. Alexander Matthews.

The final date on which compositions may be entered is Feb. 29, 1932, when they must be in the hands of the Provident Trust Company, 1632 Chestnut Street, Philadelphia. The name of the winner will be announced April 15, 1932.



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Balance of Intellect and Emotion Only Satisfactory Approach to Music, Says Noel Straus—Passive Listening Will Never Make Us Truly Musical, Thinks Critic, Who Urges Revival of Interest by the "Amateur"

"WE must stop being mere listeners if America is ever to be a truly musical nation!"

This is an interesting statement in the face of the effort that has been made to induce men, women and children in this country to open their ears wide to music, and thus to learn to appreciate it. But, as voiced by Noel Straus, former critic of the now defunct New York *Evening World*, and a musician and musicologist of long experience and broad background, it has significance.

"Passive listening, without real understanding, is what I deplore," declared Mr. Straus. "Music is, after all, a language, and what it says to us is of value only in proportion to what we understand. Plays in Chinese may be very thrilling and beautiful, but if we do not know Chinese, what lasting impression can we receive? We may look at a building, but if we do not know some of the principles that went into its structure and decoration, how can we say that it is beautiful, right, true to what it was supposed to be?"

Music as a Part of Life

"So, until we stop thinking of music as a luxury, and feel it as a part of life, to be studied, thought about, understood as much as possible, we shall never be a musical nation."

"I agree heartily with Harold Bauer, who declared in a recent interview in *MUSICAL AMERICA*, that the amateur, in the true sense of the word, must come back to music, or we shall be lost. As he stated, there is no substitute for the actual participation in the making of music, and second-hand pleasures soon make us second-hand people."

"But I would go somewhat beyond Mr. Bauer's plea for primary emotional

SALIENT POINTS FROM MR. STRAUS'S PLEA FOR WIDER UNDERSTANDING OF MUSIC

"UNTIL we stop thinking of music as a luxury, and feel it as a part of life, . . . we shall never be a musical nation."

"The emotional approach to music is but one side of the coin. We now leave too much to instinct, and instinct often plays us false."

"The greatest pleasure in listening to music, or in playing it, comes from the blend of emotion and intellect."

"We gain only what we are equipped to gain. . . . Why not, then, equip ourselves for richer pleasures?"

receptivity, with intellectual curiosity to follow. We now leave too much to instinct, and instinct often plays us false. The emotional approach to music is only one side of the coin. It must be there, of course, else there is nothing but dry dust and the rattling of old bones. But I believe that it should complement a knowledge and understanding of what music is, and how it is made, and should be guided and controlled by such knowledge. Emotions, if left untrammelled, disintegrate into chaotic savagery, and only by control of the intellect are they clarified and intensified. Mr. Bauer himself is a perfect example of the balance of emotion and understanding in his approach to music, and he would not want anything less for the rest of us.

Blend of Emotion and Intellect

"The greatest pleasure in listening to music, or in playing it, comes from the blend of emotion and intellect. To know what it is all about, and at the same time to feel keenly its beauty, is the highest satisfaction. Emotion, then, ceases to be a vague cloud which stirs our senses without direction and without destination; it becomes sharper and clearer because we know why we were so moved. If, by a little thought and effort, we can gain double riches, is it not worth the trouble?"

"Nothing has been achieved without at least a little effort. Inspiration—that clarion word which is used to cover so much and explain so much—has been but the impulse in all creative natures, an impulse brought to fruition by the illumination of the mind and the toil of the intellect. Beethoven's compact, logical scores, which say exactly what they meant to say, were not tossed off lightly. He knew precisely what he was doing every moment. Is his music less glorious for that? And can we find less pleasure by trying to understand what he was doing and listening to his music in the light of that understanding?"

Study Repays Thousandfold

"It is a matter of equipment. We gain only what we are equipped to gain; we bring away only as much in proportion as we take to the appreciation of music—or to anything else in life."

"Why not, then, equip ourselves for richer pleasures? It means study, yes. But a little study repays itself a thousand-fold. It is not so difficult to learn something about music. Not half so difficult as learning a new language. Most of us can hear, or have heard, a great deal of music already. There is unlimited opportunity to listen constantly the while we are learning—to combine theory and practice, let us say.

"And for those of us who can play or sing a little, it is the parable of the ten talents all over again if we let our gift, no matter how small it is, lie idle. What should the concert hall be but a glorified example of our own experience? What can it not mean to us if we ourselves have known what it is to make music ourselves for the pure joy of it? There is so little of that true musical spirit here that when one does find it, it is an oasis in a desert. There must be more, or the desert will encroach upon us all!"

"Proof of the Pudding"

One of Mr. Straus's experiences before he joined the staff of the *Evening World* several years ago proves his contention that knowledge enhances appreciation. A dozen or so young people, who attended concerts regularly, felt that they were not getting the most out of them, and asked Mr. Straus to meet with them regularly and point out the way.

So fascinated did they become with the idea that they were soon deep in the midst of musical structure, able to tell a development section of a symphonic movement from a recapitulation, hearing in concert the music they were studying in private, enriching their vague appreciation by following defi-



Noel Straus, Musicologist and Former Critic, Who Deplores Listening to Music Without a Foundation of Understanding

nite signposts to the deepest beauty in the music they heard.

"They proved to me," said Mr. Straus, "that although music may not be made a vocation, or even an avocation, the more we know about it the more capable we are of truly loving it. A 'true lover' of music—there is your real 'amateur!'"

QUAINTANCE EATON.

Berlin Audience Hears Quartet by Werner Janssen

BERLIN, Nov. 1.—The first performance in Germany of a string quartet by Werner Janssen, New York composer, which bears the title "An American Kaleidoscope," was given in the Bechstein Hall on the evening of Oct. 28 by the Quartetto di Roma. The work pleased a critical audience by its melodic warmth and clever rhythmic effects, which show the influence of popular syncopated idiom. The chamber musical organization, making its Berlin debut, was cordially received.

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Yuletide Spirit Lights Many New Music Publications

PROVIDING new issues for use at Christmas, our leading publishers have again put out many attractive pieces.

Part-songs from The Year-Book Press of London, represented in America by C. C. Birchard & Co., include the following works for mixed voices: J. Meredith Tatton's "I Saw Three Ships," Dr. Charles Wood's "The Best of Rooms" for two-part women's voices, P. C. Buck's "The Flowering Manger" for three-part women's voices, and C. S. Lang's "Tres Magi de Gentibus," a carol for unison voices, eight-part chorus and organ, a striking piece in many ways.

From Birchard's come also arrangements by Gladys Pitcher for four-part women's voices, male voices and eight-part mixed voices of Grieg's "Ave, Maris Stella."

A Worthwhile Cantata by Joseph W. Clokey

J. Fischer & Bro. contribute a remarkably fine cantata, "We Beheld His Glory," by Joseph W. Clokey, to a text by Anna Temple. This is no ordinary choral piece, but an elaborate one in two parts, calling for a very competent choral body, divided into first and second chorus. Mr. Clokey's melodic material is excellently handled, and harmonically he has a good contemporary sense, without being cacophonous. The solo parts are well written and not too difficult. Organists will be grateful to Mr. Clokey for having written the organ part on three staves, the way in which all organ parts should be written. The work appears in an admirable edition, with a most attractive title page, and is dedicated to the Pomona College Choir, Ralph H. Lyman, director.

A new song for Christmas, issued by the same publisher, is Mr. Clokey's arrangement of an old air by Alessandro Grandi (1577-1630), for which the arranger has supplied a Christmas text, "O Fair Art Thou." This is beautiful, old classic music, which Mr. Clokey has arranged fittingly. High and low keys are issued.

Carols for Mixed Voices

New Ditson Christmas numbers are the carols for mixed voices, William S. Nagle's "When Christ Was Born of Mary Free," T. Frederick H. Candlyn's "There Came Three Kings," an arrangement by W. R. Voris of the "Pastoral Symphony" from Handel's "Messiah," to the words of "The Lord's Prayer," "The Little Jeau of Braga," a Portuguese Christmas Canzone arranged by Harvey B. Gaul, and W. R. Voris's "Today Doth Blossom Jesse's Stem." There are also two anthems appropriate for the season, "A Lowly Stable in Bethlehem," by William R. Spence, and Pergolesi's "Glory to God in the Highest."

A novelty is George B. Nevin's cantata for male voices and organ, "The Incarnation," the text chiefly biblical. In its composer's characteristic melodic style, it fills a decided need for Christmas cantatas for a combination for which there are all too few works.

Offerings for Little Folk

For little folk, the Ditson Company issues "Ye Christmas Piano Book: Christmas Carols," which Mary Bacon Mason has "made easy to play or sing." Many of the best known Christmas carols, among them "The First Noel," "Silent Night," "Joy to the World," "Good King Wenceslas," "God Rest Ye Merry, Gentlemen," etc., appear here in simple arrangements. The edition is a delightful one, calculated to interest children.

Organ Contributions

In the *American Organ Quarterly* for October appears "A Christmas Lullaby," by W. R. Voris, arranged from the carol, "When I View the



Edmondson Studio

Griffith J. Jones of Cleveland, Who, with Max T. Krone, Has Compiled a Fine New A Cappella Collection

Mother." Other items in the magazine are the Andante from the third solo violin Sonata by Bach, arranged by Ruth Graham, an Andante Cantabile by Joseph J. McGrath, Horace Alden Miller's Prelude in G Minor, Homer Nearing's Serenata and Melchiorre Mauro-Cottone's "The Rhapsody of the Sun."

A "Lute-Book Lullaby"

From the Galaxy Music Corporation comes Harold W. Friedell's charming setting of a "Lute-Book Lullaby," early seventeenth century verses, well composed, for mixed voices, unaccompanied, and Carlette C. Thomas's "The Knight of Bethlehem," for the same medium.

New Christmas Arrangements

Carl Fischer, Inc., distinguishes itself with a group of Christmas pieces excellently arranged for mixed voices by Alfred Whitehead. These are "This Endris Night," an old English carol, "Croon Carol," of German origin, with optional solo part for soprano or contralto, and "When Caesar Augustus," an English carol.

Older Classics in Fine New A Cappella Collection

Supplying a definite need, the Educational Publications of M. Witmark & Sons have issued a book called "The A

Cappella Chorus," compiled, edited and arranged by Griffith J. Jones, head of the music department, Glenville High School, Cleveland, Ohio, and Max T. Krone, associate professor of music, School of Education, Western Reserve University, Cleveland, Ohio.

The arrangements have been made by Messrs. Jones and Krone for soprano, contralto and baritone in an admirable manner, ranging from old English classics, such as John Danby, William Shield, Thomas Bateson, Thomas Morley, Dr. John W. Callcott and better known names like Haydn and Martini, sacred pieces by Josquin de Pres, Palestrina, Lotti and Bach to Russian and Hungarian folk songs.

Each song is provided with an explanatory notation, which tells something about the composer and the composition. The book has been especially prepared for use in senior high schools where, due to the scarcity of tenors, it has been found difficult to give performances of standard four-part music. The voices have been wisely kept within easy range. Messrs. Jones and Krone, both authorities in their special field, have shown themselves ideal editors of a volume which ought to be examined by all who have charge of choral singing in our schools.

New Operetta Is Based on Life of Handel

An excellent operetta has been planned by Helen Boswell and Dorothy Park Clark, entitled "Young Handel of Hanover" (Musician to His Majesty). The text has been built on incidents in the life of the great composer, and the music built up from his compositions. It gives admirable opportunities for solo and choral singing, closing with his famous "See the Conqu'ring Hero Comes."

Harvey Gaul Publishes a Cantata on Longfellow Poems

A short cantata for mixed voices, with incidental solos for soprano and baritone, is Harvey Gaul's setting of Longfellow's "The Singers." Mr. Gaul has penetrated the spirit of these verses very happily and written music of distinct charm and color. The main theme of the work is one of striking beauty and its development shows real mastery. There is a nice modern touch in the piano accompaniment. The solo parts are not too taxing. In short, a very successful piece, which should become popular. It is dedicated to Griffith J. Jones, director of music, Glenville High School, Cleveland, Ohio.

Works for Christmas by Kountz and Effinger

A new Christmas work is Richard Kountz's "In Bethlehem," written for three-part women's voices, with semi-chorus and incidental solos to a text by Selma Lavita.

Mr. Kountz has written an excellent chorale in his "O Sky of Night." His full chorus, "Now Let the Heavens Sing," with its fugal beginning and grandiose conclusion, brings the work to an impressive close.

Unique is Stanley S. Effinger's Christmas carol service, "The Nativity." Each tableau is designed to represent a frieze, thus making possible the construction of effective stage settings. The music has been chosen from carols and well-known Christmas songs by various composers, set for solo and choral voices, in addition to Mr. Ef-

finger's original contributions. From the field of oratorio is included the famous instrumental "Pastoral" Symphony from Handel's "Messiah," in Richard Kountz's transcription for piano.

The work has been produced annually by the public schools of Colorado Springs, Colo. It is suitable for use both in concert and in church, with piano or organ accompaniment, or with string ensemble or full orchestra.

Dvorak's "Humoreske" Transcribed for String Choir

In the instrumental series known as "The String Choir" appears a transcription by Nathaniel Shilkret of Dvorak's famous "Humoreske." Harp or piano accompaniment are also included, and a part for bells, timpani and vibraphone. The full score is published, as well as the parts.

A Fine New Song by Marshall Kernochan

What a delectable song Marshall Kernochan has written in "Portraits"! (New York: Galaxy Music Corporation.) This setting of lines from George Meredith's "Love in a Valley" is one of this art-song composer's finest, and that means among the best in contemporary song literature to English words. The poem is fragile, unusual, exquisite; probably it is far too subtle for the crowd. The music fits it perfectly, engaging harmonically as well as melodically. Not too difficult to sing or play, it is for artists only. Others are warned to keep their hands off. The song is for a medium or low voice.

Part Songs

Women's Voices (Four Part)

David Blair McClosky is responsible for four of the finest part songs for this medium that we have seen in many a day. They are difficult, but worth the trouble. This new composer has taste, a sense of color, skill in handling his parts, and most important of all, something to say. The pieces are "Tell Me, Narcissus," "Iris," "Gladioli" and "To a Lily of the Valley," all to poems by Carol Rush. The publisher of these unusual pieces is Riker, Brown & Wellington, Inc., Boston, who have also issued two by Frederick S. Converse. "Land of Romance" is a pleasing one along conventional lines, but "In a Tropic Garden" is a gem in every way and is worthy of the best of this distinguished composer. This latter may be done with accompaniment of string quartet, instead of the published piano part. These McClosky and Converse part songs are issued in what is known as the Euterpean Edition.

Concert Songs

A song that should find many a performer is Bruno Huhn's "Courage" (New York: G. Schirmer, Inc.), a real man's song, like his famous "Invictus," to a text by Mabel Struble. This is square-cut music, solidly built and inflected, ideally suited to the words, which will find a ready response these days to its final line, "Courage strong to see me through." Two keys are issued.

Two admirable concert songs are the "Deux Chansons de Bilitis" (Paris: Editions Maurice Senart) by the young Cuban composer, Gustavo Morales, now living in Paris. He has set "Paroles Maternelles" and the Berceuse ("Dors j'ai demandé a Sardes tes jouets") with very happy results. He shows a decided influence of the contemporary French school, though not of the extremist left. Of the two songs, issued under one cover, the first is the finer.

The Clarendon Song Books, Vols. II-VI, are edited by W. G. Whittaker, Herbert Wiseman and J. Wishart. (London: Oxford University Press.)

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for Contralto
FROM AFAR by Cyril Scott
Galaxy Music Corp., 2 E. 46th St., New York, N. Y.

ACADEMY IN ROME TO AWARD PRIZE

Parker Fellowship Open for Competition by Americans

The American Academy in Rome has announced its twelfth annual competition for a fellowship in musical composition. This year the Horatio Parker Fellowship is to be awarded. Candidates must file an application to enter the contest with the executive secretary of the Academy not later than Feb. 1 next. Not later than March 1 next, two compositions must be submitted: one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, 'cello and piano, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modifications of it. A sonata for piano or a fugue of large dimensions will be accepted, but not songs nor short piano pieces.

Stipend for Three Years

The competition is open to unmarried men not over thirty years of age, who are citizens of the United States, but the Academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The stipend is \$1,500 a year for three years with an additional allowance of \$500 a year for traveling expenses.

The winner will have the privilege of studio and residence at the Academy, and opportunity for six months' travel each year in order to visit important musical centres and meet leading European composers. He will also have opportunities to hear and conduct performances of his own compositions, and may benefit from a special fund for the publication of music composed at the Academy.

A circular of information and application blank may be obtained from Roscoe Guernsey, Executive Secretary, American Academy of Rome, 101 Park Avenue, New York.

University Music Heads Confer



Executive Heads of Music Departments in State Universities Seen at the Minneapolis Conference: Left to Right, Front Row, Dean James T. Quarles, Missouri; Dean B. W. Merrill, Indiana; Director Carlyle M. Scott, Minnesota, and Professor H. C. Rowland, North Dakota; Back Row, Dean Charles F. Rogers, Arizona; Dean Frederick D. Stiven, Illinois; Professor P. G. Clapp, Iowa; Dean Charles H. Mills, Wisconsin, and Dean Earl V. Moore, Michigan

MINNEAPOLIS, Nov. 5.—The annual meeting of Executive Heads of Music Departments in State Universities was held on Oct. 23 and 24 at the University of Minnesota.

The group were guests of the Orchestral Association at the opening concert of the Minneapolis Symphony on Friday night, when Mary Garden was the soloist. The faculty of the Music School entertained them at a luncheon on the same day. On Saturday afternoon the men attended the Minnesota-Iowa football game as guests of the University.

The next meeting of the Association will be held at the University of Missouri. James T. Quarles, Dean of the School of Fine Arts, will act as host.

Musicians Club of New York Gives Season's Opening Concert

The Musicians Club, Henry Hadley, president, held its first concert of the

season in its new quarters at the Waldorf-Astoria on Wednesday evening, Oct. 21.

The program was given by the gifted harpist, Lucile Lawrence, who charmed her listeners in a group of old classics and two compositions by Carlos Salzedo, "Variations on a Theme in Old Style" and "Chanson dans la Nuit." She was encored after both groups. The Hans Lange Quartet was heard in a Sonata by Pietro Castucci transcribed by A. Walter Kramer, and as a memorial in George Chadwick's Quintet in E Flat. In the latter work the quartet was ably assisted by Carolyn Beebe.

Dr. Hadley opened the program with an address of greeting. A collation was served after the program. The club's concerts this year will be given on the third Wednesday of each month throughout the music season.

Adele T. Katz to Give Lecture-Recitals on Development of Opera

A series of morning lecture-recitals on "The Development of the Opera" was opened by Adele T. Katz, with Kurz Weil assisting at the piano, in the Hubbel Studio, Steinway Building, on Oct. 27. The opera discussed and illustrated in the first lecture was Monteverdi's "Orfeo." Gluck's opera on the same theme was to be given on Nov. 3.

The schedule for the remaining events is as follows: Nov. 10, Mozart's "Don Giovanni"; Nov. 17, "Oberon" and "William Tell"; Nov. 24, "Rigoletto," "Aida" and "Otello"; Dec. 1, "Meistersinger"; Dec. 8, "Boris Godounoff," and Dec. 15, "Pelléas et Mélisande."

Richard Hageman and Eleonore Rogers Wed in Paris

Richard Hageman, composer, and Eleonore Rogers, American singer, were married in Paris on Oct. 12. Mr. Hageman is spending a year in Europe, where he is engaged in composition. Miss Rogers made her Berlin debut in a concert last year.

THREE NOVEL CONCERTS

Henry Street Settlement School to Present City Symphony Orchestra

A new departure in the concert activities of the Music School of the Henry Street Settlement is a series of three symphony concerts by the New York City Symphony Orchestra, Theophil Wendt, conductor, to take place on Dec. 6, Jan. 3 and Feb. 7. These concerts are to be given at the popular subscription rate of \$1 for the three programs, to give employment to orchestra musicians and to stimulate interest in symphonic music among the population of the lower east side.

Six chamber music concerts will be given once a month, from November to April, inclusive, on Sunday evening by well known string quartets at the special rate of \$1 for the series.

Charles Naegle, pianist, will play the Schumann Concerto with the Rochester Philharmonic Orchestra on Nov. 20, Guy Frazer Harrison conducting. This will be Mr. Naegle's third appearance in Rochester in four years.

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Weinberger, J. Dorota's air "Schwanda" h.	.75
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Two Volumes Illuminate Reger's Career

Biography by Composer's Wife and Book of Letters of Great Value—Rolland's Profound Study of Beethoven and Goethe—Other Volumes of Interest

TWO books about Max Reger, that (as far as this country is concerned) much undervalued twentieth century German composer, make their appearance in "Mein Leben mit und für Max Reger" by his wife, Elsa Reger, and "Max Reger: Briefe eines deutschen Meisters" by Else von Hase-Koehler (Leipzig: Koehler & Amelang).

Like many German books, they are pretty long, but they contain so much that is illuminating that their length may be forgiven. A finer biography than Frau Reger's can hardly be conceived. She has told the story of her husband, who died fifteen years ago, with sympathy and considerable critical understanding. The writing is distinguished, too, and altogether the volume speaks clearly and nobly of the achievement of a musician whose orchestral works, chamber music, piano and organ music and songs are an important contribution, in the most serious departments of creative activity, to the music of our day. Had Reger done nothing but his orchestral variations on the theme of the first movement of Mozart's A Major Sonata, he would deserve a place of honor on orchestral programs.

The book of letters contains some written by Reger to his wife, to his publisher, Herr Hinrichsen of Peters Edition, and to leading musicians of his day, including Karl Straube, Karl Wendling, Julius Klengel, Gustav Havemann, Franz von Hoesslin, Fritz Busch, Ferruccio Busoni and James Kwast, and to the poet Dehmel. There are also letters to him from Richard Strauss, Arthur Nikisch and Philipp Scharwenka. These epistles—to mention only a few in this three-hundred-page volume—reveal the nature of this master polyphonist, whose like has not appeared on our musical horizon.

At the end of the book a valuable list of Reger's complete works appears, prepared by Josef Bachmair, from Op. 1 through Op. 146. There is also a list of published works without opus numbers and of unpublished works. Many illustrations, hitherto unpublished, are included in the book. A.

Rolland's "Goethe and Beethoven"

Romain Rolland's brilliant and scholarly contributions to musicology are augmented by the appearance in English of his collection of four essays under the title "Goethe and Beethoven" (New York: Harper & Brothers). In these works, translated by G. A. Pfister and E. S. Kemp, the noted French writer has made new researches in a field not fully covered in his major work, "Beethoven the Creator." One of the sections, "The Silence of Goethe," appeared in the issues of MUSICAL AMERICA of Feb. 10 and 25 last.

At best, these essays are distinguished additions to the biographer's art. They are written in a style which, though delicate in shading and precise, is subtly emotional—work of the romanticist, rather than the rhetorician.

The era conjured up in these pages is that of Weimar under the brilliant intellectual leadership of Goethe. It was

a period productive of some of the best things in German art—a time when minds and manners were much more carefully cultivated than in our own materialistic and brusque day. Nevertheless, the effect produced on a modern reader by the unrestrained discussion of feelings is at times a little irritating. These intellectuals of the "Sturm und Drang" period wallowed so much in their own sensibility and represented so small a segment of what must have been a ruder and healthier world, that the atmosphere at times becomes stifling.

The conduct of Goethe, one must conclude—and indeed it is no discovery at this day—was often colossally egotistic and selfish. The famous anecdote of



A Woodcut of Max Reger by Fritz Wolfhügel. The Composer Is the Subject of Two Recent Books, a Biography and a Collection of Letters

his rebuke to the servant for having spoiled his dinner by announcing just before it the death of a friend is here paralleled by other instances.

To this "lofty" but in many ways narrow personality, the hearty peasant humors of Beethoven caused a pained surprise. The incident is related that at one of their meetings they were strolling through the court. Goethe complained that one had to bow so often, and Beethoven said maliciously: "Ah, perhaps, Excellency, they are bowing to me?" Certainly this was a rather rude and audacious remark, but a more generous man might have seen the humor and the independent virtue of it.

Rolland delves into the circumstances of Goethe's subsequent neglect of Beethoven, and his failure to mention him but once, and then only casually, in his writings. He concludes that the poet was thus protecting himself from the painful impact of Beethoven's forceful personality, which wounded his ego and disturbed his ceremonious self-esteem. The thesis is supported by many details gathered with painstaking scholarship.

The essay on Bettina Brentano throws a new and interesting light on the relations between this charming literary "flapper" and the aging Goethe. At least one new letter from her, which tells of the poet's passionate behavior on one occasion, is an important addition to those which have been published.

The book is a distinguished example of the printer's craft and is handsomely

illustrated with sepia plates and line drawings. M.

Beginning the Oxford History

An introductory volume and Volume I of the "Oxford History of Music" have been issued by the Oxford University Press, New York. The introductory volume is edited by Percy C. Buck and contains material dealing with Greek music, music of the Hebrews, notation, significance of musical instruments in the evolution of music, plain-song, folk-song, and social aspects of music in the Middle Ages. There is an interesting bibliography by M. D. Calvocoressi. The contributors are all distinguished ones, including such names as Kathleen Schlesinger, Don Anselm Hughes, O.S.B., M.A., the Right Rev. W. H. Frere, D.D., A. H. Fox-Strangways, Edward J. Dent and Sylvia Townsend Warner, the last-named better known as a novelist.

Volume I, devoted to the polyphonic period and discussing music from 330 to 1400, is the work of H. E. Wooldrige, M.A. Both books should be in the library of all real music lovers.

Works on Piano Technique

For those who are interested in modern viewpoints on pianoforte technique, Maria Levinskaya's volume entitled "The Levinskaya System of Pianoforte Technique and Tone-Colour" (London: J. M. Dent and Sons Ltd.) will be of great interest. This is a system which deals with tone-color through mental muscular control.

The author is a Fellow of the late Imperial Conservatory in Moscow and has a school in London.

An interesting brochure on pianoforte study is Désirée MacEwan's "The First Two Years of Pianoforte Study" (London: Oxford University Press), in which the author deals intelligently with a curriculum calculated to lay a solid foundation.

Along similar lines R. Marial gives us a brochure entitled "Methods Applicable to Group Teaching or Private Piano Instruction" (Chicago: Clayton F. Summy Co.). A.

First Steps in Violin Playing

"Violin Technics," by a writer who signs himself simply "First Violinist," is a compact little manual received from England. (London: William Reeves, Ltd.) With the aid of diagrams, the author gives explicit instructions on how to manage the instrument, and how to acquire mastery of the more difficult problems. M.

Early History of the Organ

A scholarly study of the early history and forms of the "king of instruments" is "The Organ of the Ancients" by Dr. Henry George Farmer. (London: William Reeves, Ltd.) A highly technical treatise, deriving its source material from Hebrew, Syriac and Arabic, which are quoted at length. M.

Women in Music

A new, revised edition of Arthur Elson's "Woman's Work in Music" (Boston: L. C. Page & Co.), published first in 1903, contains a chapter by Everett E. Truette, bringing the book up to date and dealing with women composers since 1903.

Not only are composers considered, but all active feminine participants in musical life. Consequently, the showing is an impressive one, and gives

ample evidence that the art has always drawn heavily on feminine support of all types, and will continue to do so. Q.

Charming Essays by R. R. Terry

That distinguished English musician, R. R. Terry, who has done so much for Tudor music, is the author of a delightful little volume entitled "A Forgotten Psalter and Other Essays" (London: Oxford University Press). In addition to the essay from which the volume takes its title, there are fascinating studies on "The Troubadour in Fact and Fiction," "Some Sistine Chapel Traditions," "Why Is Church Music So Bad?" "Music as a Factor in Education" and "Samuel Sebastian Wesley," among others. Altogether a delightful and valuable little volume. A.

Stearns Writes "Story of Music"

"The Story of Music," by Theodore Stearns (New York: Harper & Brothers), which bears a dedication to Walter Damrosch, is an attractive and simply written story for the young, which touches historically on a few of the highlights of music.

The author in his foreword says that the work is not intended to be a complete history of music, but rather an introduction to it. M.

A Program Outline of American Music

John Tasker Howard has prepared for the use of music clubs "A Program Outline of American Music" (New York: Thomas Y. Crowell Company), based on his recent book, "Our American Music." It is a brochure of forty-three pages, comprising an introduction and outlines for eight club meetings. The little brochure will also be of interest to individuals who wish to know about historical and contemporary programs of American music. The questions and suggested topics for discussion are excellent.

Certain curious omissions constitute the book's only flaw. A.

Reviews in Brief

TEXTBOOK REVISION—Karl W. Gehrken's useful "Music Notation and Terminology" with timely additions. Laidlaw Brothers, New York and Chicago.

"HISTORICAL FACTS FOR THE ARABIAN MUSICAL INFLUENCE"—Henry George Farmer, authority, proves in ultra-scholarly manner that this influence was indeed important. William Reeves, London.

"THE BOWED HARP"—Ancestors of present-day stringed instruments given their full due by Otto Andersson. English edition by Kathleen Schlesinger. William Reeves, London.

LIBRARY OF CONGRESS REPORT—The Music Division, Carl Engel, chief, shows great growth in 1930.

"STORIES FROM THE OPERAS"—Gladys Davidson's collection, including standard, Russian and modern British works. J. B. Lippincott Co., Philadelphia.

PHONOGRAPH DISCS LISTED—"Encyclopedia of the World's Best Recorded Music," second edition by the Gramophone Shop of New York. World comprehensive.

"HEBREW MUSIC" by David Ewen. Brief survey of the art of a race, subtitled "A Study and an Interpretation." Bloch Publishing Co., New York.

OLD FAVORITES—"The Story of Our National Ballads," by C. A. Browne in a new edition. Thomas Y. Crowell Co., New York.

"MUSIC AND THE CHILD," a Child Study Association of America guide to parents and teachers in training the very young in music.

SOMETHING NEW IN CHILDREN'S SONGS—"The Sing Song Picture Book," by Herbert and Johannes Gröger (English words by Betty Gram-Swing), published by Lippincott. Colored pictures to accompany the tunes, with flowers, sheep, trees, angels and what-not. Big flowers mean long notes and vice versa, and you can follow the intervals of the tune pretty well by the ingenious distribution of the flowers, etc. Lively imagination throughout. Particularly clever: the dragonflies and comet's tail for tied notes; the star and crescent moon for a fermata.

HANSON PRESENTS AMERICAN LIST

Three Novelties in First Program by Rochester Players

ROCHESTER, Nov. 5.—An exceptionally interesting program was presented for the season's first American Composers' Concert at Kilbourn Hall on Thursday evening, Oct. 29. Dr. Howard Hanson conducted a large group of players from the Philharmonic Orchestra, and there was the usual enthusiastic audience that overflowed onto the stairs and the corridors.

The program consisted of the Rondo from the "Divertimento" by Bernard Wagenaar; "Gods of the Mountain," a suite by Arthur Farwell; the Prelude on a Gregorian Theme by Harold Gleason; the Prelude to suite "Ironies" by Leo Sowerby, and William Grant Still's Afro-American Symphony.

Mr. Farwell's suite was written for the play of the same name by Lord Dunsany, and is highly effective. The two first movements are delicate and sombre and very suggestive. The dance is typically oriental, and the last movement, which depicts the fateful tread

of the stone gods' approach by disconnected chords in the strings, is very striking. Mr. Farwell, who is head of the music department at Michigan State College, was present at the concert and was warmly applauded at the end of the suite.

Mr. Gleason's Prelude is his Op. 1 and is a well-developed, well-orchestrated piece of music. The organ part in it is effective, presenting the theme in the first part and, with the orchestra, working the fugue up to a big climax. Mr. Gleason was also in the audience—he is head of the organ department of the Eastman School of Music—and had a cordial ovation.

The Afro-American Symphony by Mr. Still was very pleasing music to listen to, with plenty of humor and dance rhythms, and yet with characteristic plaintiveness and sombre moods. The other two numbers had been played at previous American Composers' concerts.

The Eastman Theatre concert series opened auspiciously on Friday evening, Oct. 30, with a concert by the Don Cossack Russian Male Chorus, Serge Jaroff, leader. The unusual pianissimo effects of their singing called forth much applause from the large audience, and many encores were demanded.

MARY ERTZ WILL

Teapot Tempest Is Brewed by Cough at Modern Concert in Philadelphia

PHILADELPHIA, Nov. 5.—Eugene Ormandy, guesting for the first time at the Philadelphia Orchestra concerts of Oct. 30 and 31 and Nov. 2, confirmed the favorable impression he made last summer as conductor of Robin Hood Dell programs. He offered the Brahms Fourth, "Till Eulenspiegel" and the "Rosenkavalier" Waltzes, and introduced here the Polka and Fugue from "Schwanda."

There was much to do at the Saturday evening concert of the Oct. 23-24 pair. As the Webern "symphonie" was progressing into what is called its "variations," one of the hearers gave way to a strangled cough. He had been loyal to art and the Stokowskian rule, "Not a cough in the Academy," up to the point of self-garroting. All over the Academy then, others let loose their pent up giggles at Webern's noises (much worse in the opinion of some than a cough), and the conductor flounced—really it's the *not just*—off the stage. But probably realizing in the wings how Babified a proceeding it was for a man of nearly fifty, Mr. Stokowski returned to the empty podium.

A Great Mystery

A great mystery enters here. Some say Mr. Stokowski penalized the gigglers by playing the entire work, others say he started where he left off and still others believe he went on with the following number, Vogel's "Deux Etudes." The indeterminability of the works makes anybody's guess good.

These two were grouped in a set of ultra-modern works. Others for Saturday included a Tanskan Toccata, which, despite its modernistic harmonization had much of the structure and feeling of the toccata, Mossolov's "Sovyet Iron Foundry"—even the spelling was unfamiliar and terrifying—a work

which for all its clash and clamor and musical onomatopoeics, had distinctive quality; and Bennett's "Abraham Lincoln: A Likeness in Symphonic Form," agreeable music in the conventional four movements.

On Friday afternoon, when everybody had their Smith Brothers, Trade and Mark, in working order, Mr. Stokowski offered Ferroud's "Symphony" in three movements, very modern in writing but rather derivative in the mood of such old-fashioned Frenchmen as Ravel and Debussy, with touches of the now perhaps antiquated Stravinsky. Immediately following came "Quatre Etudes," based on the pieces written nearly two decades ago for the Flonzaleys. The "Rumanian Rhapsody" of

Golestan, founded on native folk themes, proved an excellent piece, notable for its sonority. "Castilla (Poema de Ambiente)" by Pedro San Juan, was the final number, modern in treatment but with the illusive tang of Hispanian music.

The Chamber Music Association, of which Mrs. Harold Ellis Yarnall is president, held its first meeting of the season in the Bellevue Stratford on Sunday, Oct. 26, with the Musical Art Quartet as artists. The players gave, with fine cooperation, the Beethoven Quartet in C Minor, Op. 18, No. 4. Then came an unusual piece, the "La Oracion de Torero" by Joaquin Turina, in a long single movement, very Spanish in its rhythms and atmosphere, and constructed with insight and expert knowledge of quartet writing. The final number was the Ravel Quartet in F, familiar fare by now, but seldom played with such technical efficiency and genuine charm.

W. R. MURPHY



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Arturo Papalardo, Who as Conductor and Pedagogue Has Been Active in New York for Sixteen Years

Sixteen years of musical activity in New York are being celebrated at present by Arturo Papalardo, conductor and coach. His work has been divided between these two phases, although it was as a conductor that he first came here. After several years conducting in Italy, following a debut at nineteen, Mr. Papalardo conducted in Russia, with Polacco in South America, and then in New York.

His first engagement here was with Hammerstein, and there was a later tour with one of Milton Aborn's companies. Fortune Gallo engaged him as chief conductor some years later, and he was with the Washington Opera Company at one time.

Of late, he has specialized chiefly in coaching and the teaching of singing.

SUPPORT BUREAU AIMS

Philadelphia Groups Hope for Music Service Continuation

PHILADELPHIA, Nov. 5.—Several musical and civic organizations of Philadelphia have expressed the hope that the work of the city's Municipal Bureau of Music may be carried on, in spite of the imminent change of city administration. According to the Bureau of Municipal Research, which has issued a brochure on the subject and is a strong champion of the music bureau, the latter has "built up a service in the music world of Philadelphia which is regarded by many as worth much more than it costs."

Philadelphia's venture has attracted favorable attention in many quarters. C. M. Tremaine, director of the National Bureau for the Advancement of Music, has stated that the support of city musical activities through a central office is entirely practical.

The decision as to the continuance of this bureau will rest with J. Hampton Moore, recently elected Mayor.

Dr. T. Tertius Noble Gives Organ Recital in A. W. A. Hall

Dr. T. Tertius Noble, organist and choirmaster at St. Thomas's Church, gave a recital in the American Woman's Association Hall on Sunday evening, Oct. 25. This was the second of a series of recitals on the new organ presented to the association by Mrs. Daniel Guggenheim.

IN SCHOOL AND STUDIO

Kathryn Meisle Heard in Recital at Studio of William S. Brady

William S. Brady entertained at his studio on the evening of Oct. 21, and presented one of his artists, Kathryn Meisle, contralto, in a recital program. With Solon Alberti at the piano, Miss Meisle sang to the delight of the guests a wide variety of arias and songs. Her program included the air "Che Faro" from Gluck's "Orfeo," works by Torelli and Gaffi, a group of lieder by Schubert, Schumann and Strauss, Russian songs in English by Rachmaninoff, Gretchaninoff and Arensky and a concluding group of numbers by Mary Turner Salter. Mr. Alberti, Armstrong Gibbs, Kathleen Lockhart Manning and Delibes.

Florence Turner-Maley Pupils Busy

From Florence Turner-Maley's studios comes news of the following engagements for her pupils: Gladys Hartman, soprano, sings every Wednesday over WHN at 5 p. m., and every Friday over WPAP at 2 p. m. Michael Romano, tenor, has been engaged by Louis Robert for the choir of Holy Trinity Church, Brooklyn.

Eva Smythe, contralto, won a Juilliard scholarship, but will continue her studies with Mrs. Maley, and has been engaged for the choir of the Church of the Incarnation, Brooklyn. Mimma Gard, soprano, and John Patrick, bass, were soloists on Oct. 6 at the Exposition of Women's Arts and Industries at the Astor, singing Mrs. Maley's songs with the composer at the piano.

Marguerite Rossignol, soprano, and Edwin Gard, tenor, gave programs over WOR on Oct. 29. Anola Rigby, contralto, has been engaged for the choir of St. Mark's, Brooklyn. William Foote, baritone, was for the third year a singer in the Atwater Kent contest over WEAF on Oct. 26.

Solon Albertis Give Reception

Mr. and Mrs. Solon Alberti invited guests for tea at their New York studios on Oct. 25, in honor of Kathryn Meisle and Robert Steel. Mr. Steel pleased the large company with his singing of Strauss's "Zueignung," Grieg's "Johannes Nacht" and two old English songs, "My Lovely Celia" and "Seaman's Song," in which his baritone voice was heard to splendid advantage. Others who contributed to the program were Lucille Dreskel, Virginia Syms and Frederick Hufsmith.

Successful Studio Recital

Many talented pupils were presented in recital at Carnegie Chamber Music Hall on the afternoon of Nov. 1 by Adam Kuryllo, violinist and teacher. Excellent training was revealed in technical proficiency and artistic interpretation of the best in violin literature. A large audience gave enthusiastic applause.

Those participating were Gabriel Ortiz, Feliks Grudzinski, Jessie Aronson, Jennie Slowik, Joseph Nowakowski, Josephine Demska, Mary Sroczynska, Wladyslaw Jatoff, Edmund Zygmunt, Dr. T. Raczynski, pianist; Lora Kurgan, Charles Krafczek, John Szczech, John Moroz, Frances Gibash, Edward Laikowski and Stanley Linsky.

Schofield Reception Presents Tenor

Mr. and Mrs. Edgar Schofield entertained in their new studio at 171 West Seventy-first Street on Oct. 29, for a gathering of friends, presenting John Deacon, Canadian tenor. Mr. Deacon was warmly applauded in songs by Donaudy, Cimarosa, Schubert, Kountz, Branscombe and others, and in arias from "Turandot" and "Manon." Paul Toubman played sympathetic accompaniments.

Inaugurate Radio Series

The first of the weekly La Forge-Berumen broadcasts over a Columbia chain on Thursday, Oct. 22, at 3 p. m., featured Elizabeth Andres, contralto; Blanch Gaillard, pianist; Harrington van Hoesen, baritone, and Frank La Forge, composer-pianist.

Miss Andres sang English and German songs in a rich and colorful voice and with artistic interpretations. Included in Mr. Van Hoesen's groups, sung with his customary artistry, were "Before the Crucifix" and "Hills" by Mr. La Forge, who gave both the singers his excellent accompaniments. Miss Gaillard showed talent in technique, tone and understanding of mood.

The second of the series featured Mary Tippet, coloratura, who sang the "Ah, fors e lui" from "Traviata." Miss Tippet has grown artistically and vocally since last heard. Genevieve Taliaferro, contralto, sang a group of songs in a voice of richness and unusual expressiveness. Aurora Ragaini, pianist, gave two delightful numbers and revealed a dependable technique and artistic understanding. Frank La Forge was again at the piano.

Ondricek Offers Scholarships

To mark the fifteenth anniversary of the Ondricek Studios of Violin Art, Emanuel Ondricek has announced two scholarships of a year's free tuition, one in New York and one in Boston, for talented violinists under eighteen. Auditions will be held in New York on Jan. 9 and in Boston on Jan. 16. Applications must be received before Jan. 1, and should be addressed to the Ondricek Studios of Violin Art, 1211 Madison Avenue, New York, or 250 Huntington Avenue, Boston.

Bruno Huhn Entertains

Bruno Huhn entertained on Sunday afternoon, Nov. 1, at his studio for his friends, among them many prominent musicians. During the afternoon an informal program was given by Arturo de Filippi, tenor, who sang Mr. Huhn's cycle, "Love Triumphant," with the composer at the piano.

Adler Artist Engaged for Detroit

Pauline Ruvinsky, a young student of Clarence Adler, has been engaged by Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, to play the Chopin F Minor Concerto under his baton in Detroit on Dec. 5.

Hazel Harrison in Recital

Hazel Harrison, Negro pianist, was presented under the auspices of the Roerich Society in a recital of piano music on the evening of Oct. 31.

Miss Harrison, who is a pupil of Sina Lichtmann, evinced marked talent in her playing. Although at times her touch was a bit heavy, her technique was irreproachable. The program was built on the traditional lines, running from Bach through to Ravel. Y.

Change in Broadcast Hour

Fay Foster's ten broadcasts over WLWL, which began on Nov. 5, are at 7.15 p. m., instead of 7, as previously announced in these columns.

Miss Foster was to be guest of honor on the WEAF "Cheerio" program at 8.30 a. m. Nov. 9, when J. Harrison Isles was to devote his program to her works, leading his orchestra in her prize-winning Waltz and accompanying two of her songs.

Joye Joost, a pupil of Miss Foster's, has a weekly program of children's songs over WYNC on Wednesday evenings.

Milan Singing Teacher Traces Direct Lineage to Period of Donizetti



Baccarini and Porta, Milan

Sila Conti-Varesi, Who Lives and Teaches in Milan

MILAN, Nov. 1.—Sila Conti-Varesi, teacher of singing, is descended from a long line of distinguished musicians. Her great grandmother was Luigia Boccabadati, the first successful interpreter of Donizetti's "Lucrezia Borgia," according to local information.

In direct line of descent came Virginia Boccabadati, whom Verdi described as "an unsurpassable Violetta." Cecilia Boccabadati, Virginia's sister, was a well known teacher and the wife of Felice Varesi, grandfather of Signora Conti-Varesi. It was for Varesi that Verdi wrote the role of Rigoletto, and he was the first to sing the part of the elder Germont in "La Traviata."

The Boccabadati school of singing was carried on through Elena Varese Boccabadati, mother of Signora Conti-Varesi, who devoted herself to teaching after a brilliant public career. Sila Conti-Varesi was widely heard in leading operatic roles in Italy up to the time of the war, when the privations suffered at that time affected her health. Since then she has given attention to her pupils, many of whom have appeared in the United States as well as in Europe.

In Chicago Studios

CHICAGO, Nov. 5.—Edith Mansfield, soprano, artist pupil of Ellen Kinsman Mann, gave her annual recital in Kimball Hall on Oct. 13. The press was unanimous in its praise of this gifted singer, reflecting much credit upon her teacher.

The Student Group of the Musical Guild held its first meeting of the season in the studio of Agnes Hope Pillsbury in the Fine Arts Building on Oct. 24. The following officers were elected: chairman, Anna Courtney; recording secretary, Miriam Barry; corresponding secretary, Clara Idelson; program chairman, Ludlow White; treasurer, Frances Garrick.

The Student Group has a membership of forty young musicians, who are now studying in the various music schools and conservatories in the city. They will meet twice a month in Miss Pillsbury's studio for impromptu programs, and will give two programs for the Senior Guild later in the year.

A. G.

Popularity of Los Angeles Forces Seen as Rodzinski Opens New Series

Novelties Found on Program Which Starts Thirteenth Year of Philharmonic Orchestra and Third Year of Conductor's Office—Sunday Afternoon Concert Is Also Well Attended—Tibbett Comes First in Behymer's Fortieth Season

LOS ANGELES, Nov. 5.—Dr. Artur Rodzinski began his third season as conductor of the Los Angeles Philharmonic Orchestra in the first pair of concerts on Oct. 22 and 23, thus opening the thirteenth season under the sponsorship of William A. Clark, whose gifts have approached \$2,000,000. The gain which the orchestra showed in popular appeal last season has been maintained, the auditorium being well filled and both conductor and men receiving ovations. Dr. Rodzinski's popularity is well deserved, for he humanizes the music of the masters so that it is understandable by the casual hearer. Consequently, orchestral music means more to the community, culturally, than ever before.

The program, almost overlong, included a first Los Angeles performance of Leo Wiener's orchestration of Bach's Toccata and Fugue, No. 1 in C; Brahms's Symphony No. 2; a suite by Schreker, "The Birthday of the Infanta"; "Don Juan," and "Tales from the Vienna Woods." The orchestra has played better on other occasions, a lack of unanimity and smoothness of tone being attributed to summer experiences under various conductors in the Hollywood Bowl. Be that as it may, it is certain that Dr. Rodzinski will shortly iron out whatever rough spots may appear at the present time. The Schreker work, a novelty, proved delightful. Concertmaster Noack, and Ilya Bronson, cellist, were signaled out for their solo parts.

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The first Sunday afternoon concert on Nov. 1 brought the "Water Music" by Handel-Harty, Beethoven's Fifth Symphony, the "Tristan" Prelude and Liebestod and Bach's Toccata and Fugue in D Minor. The concert was well attended, showing the public's interest in music labelled "popular."

Recitalists Applauded

L. E. Behymer inaugurated his fortieth year as purveyor of things musical and cultural in this village by presenting Lawrence Tibbett in recital in the auditorium on Oct. 27. No annual visitor is more popular than Mr. Tibbett, despite the fact that he is home-grown. It was his second recital here within six months. There were extra chairs in the parquet and 200 seats on the stage, which should show up well in the flashlight that was taken before the intermission. Stewart Wille accompanied and played several solo numbers.

Doris Kenyon gave the first in Genevieve Gray's ultra-fashionable morning musicale series in the Town House on Oct. 26, Miss Kenyon, who as the widow of Milton Sills now prefers to be known as Doris Kenyon Sills, employs a well rounded technical background in the vivid projection of song pictures from many lands, which she calls "Lyric Silhouettes."

The Western Artists' Concert League presented three more of its members in a Biltmore Concert on Oct. 26, the performers being Leona Neblett, violinist; Jean Chown, contralto, and Frederic Bittke, San Franciscan tenor. The event provided them with an opportunity to display their wares before friendly hearers.

HAL DAVISSON CRAIN

Randall Thompson to Conduct Dessoif Choirs This Season

Randall Thompson has been engaged as conductor for the Dessoif Choirs for the coming season, during Margaret Dessoif's absence on a sabbatical year, Miss Dessoif, who is the organizer and regular conductor of these two choirs, the Adesdi Chorus and A Cappella Singers, has been suffering from arthritis in her left arm and will take a vacation at the insistence of her physician and members of the choirs.

Mr. Thompson, who is prominent among younger American composers, passed three years at the American Academy in Rome and studied in Europe on a Guggenheim fellowship in composition in 1929 and 1930. He was assistant professor of musical theory and director of choral music at Wellesley College from 1927 to 1929 and later a lecturer in music at Harvard.

Mortimer Scheff Wins Grand Piano in Chicago Contest

CHICAGO, Nov. 5.—The Mason and Hamlin piano awarded by the Cable Company of Chicago in a contest for high school students of Illinois, Indiana, Michigan and Wisconsin, was won by Mortimer Scheff at the finals in Kimball Hall on Nov. 1. Mr. Scheff is a pupil of Earl Blair. Vincent Micari was awarded a public recital appearance with expenses paid by the Society of American Musicians. He is a pupil of Kurt Wanieck. Both winners are residents of Chicago. The other participants in the final contest were Howard Feiges and Celia Langinger.

A. G.

HAIL SYMPHONY IN INDIANAPOLIS

Schaeffer Leads Opening Concert — Kreisler Delights Throng

INDIANAPOLIS, Nov. 5.—The Indiana State Symphony Orchestra opened the concert season on Saturday night, Oct. 24. Caleb Mills Hall was the scene of an enthusiastic gathering of concertgoers, who welcomed the reappearance of Ferdinand Schaeffer and his orchestra, which was organized a year ago.

Both conductor and fellow musicians were accorded an ovation. Schubert's "Unfinished" Symphony, Goldmark's "Sakuntala" Overture, Beethoven's "Die Weihe des Hauses" and the "L'Arlesienne" Suite by Bizet constituted the program.

Playing before an audience that filled English's Theatre from orchestra pit to top gallery, Fritz Kreisler opened the Nancy Martens concert series on Sunday afternoon, Oct. 25. Bach, Mozart, Handel, Martini, Albeniz, de Falla, Tchaikovsky and Rimsky-Korsakoff were represented on the program. Flawless accompaniments were played by Carl Lamson.

PAULINE SCHELLSCHMIDT

Charles Stratton, tenor, has been engaged to sing at a musicale to be given by the Lyric Club at the Hotel Plaza on the afternoon of Nov. 10.

Geraldine C. Hall Weds Francis H. Bangs, Son of Noted Humorist



Geraldine C. Hall was married to Francis Hyde Bangs in New York on the morning of Oct. 27.

Miss Hall is a graduate of the Spence School and a member of the Junior League. For years she has been a supporter of musical activities and more recently was one of the sponsors of the German Grand Opera Company.

Mr. Bangs, the son of the late John Kendrick Bangs, noted writer and humorist, was formerly a professor of English at Yale.

Mr. Bangs and his bride left for a wedding trip in Maine.

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New York Music Lovers Throng to Concerts

(Continued from page 22)

works in this form by the Viennese composer.

Bach's "Italian" Concerto, Brahms's Sonata, Op. 5, and several Schubert Impromptus were played with a fluent style and incisive technique by Mme. Monath, who strengthened impressions gained in a previous New York appearance that she is an unusually gifted, sincere and well-equipped artist. M.

Mary Seiler, Harpist

Mary Seiler, harpist, appeared in concert at the Barbizon on Sunday afternoon of Oct. 25.

Miss Seiler's playing was delightful and her short supplemental talks on the origin and development of the harp were instructive. Although all of the numbers which the harpist played showed her to be an accomplished musician, her most charming performance was in the last group, consisting of numbers by Salzedo in the modern vein and one by Debussy.

Miss Seiler's concert was the second of the "Young American Artists Series" sponsored by the National Music League. Y.

Friends Give Bruckner Mass

The Friends of Music opened their season auspiciously on Sunday afternoon, Oct. 25, at the Metropolitan Opera House, when Artur Bodanzky, fresh from his summer's holiday, gave New York its first hearing of Bruckner's Mass in F Minor, the third performance of the work in this country, according to Henry Bellmann's program annotations.

Mr. Bodanzky seemed interested in the work and as a result his choristers sang it glowingly. The remote beauty of much of this devotional music the conductor called forth eloquently, the only flaw being his sentimentalizing of certain passages, which have their being without benefit of conventional *ritardandi* and *diminuendi*. The Metropolitan Orchestra proved that it is a better instrument when not harassed by a week's performances and rehearsals, as it is in the society's later presentations of the season.

The solo parts are on the whole ineffective. Editha Fleischer was not at her best, nor was Marion Telva. Frederick Jagel sang very ably the "Et incarnatus est," and Friedrich Schorr had authority in his phrases, despite



Pietro Yon, Organist of St. Patrick's Cathedral, Heard in a Striking Recital Program in Carnegie Hall.

his forcing the opening E flat almost to an E.

Bruckner's "Grosse Messe, No. 3," as the title page reads, should be rehearsed at the society's concerts. It has real melodic appeal, polyphonic interest and, unlike a lot of the Austrian master's music, it is less afflicted with the prolixity of repetition, which has been a barrier against winning public approval of his sincere and unsensational art. A.

English Singers

Familiarity has not dulled the charm of the English Singers, who returned to the Town Hall on Oct. 25, for the first

of a new series of recitals, their personnel and their art unchanged. The treasury of Elizabethan songs was again explored with the inimitable taste, the perfection of ensemble and the touches of wistfulness and humor which have distinguished these programs. The numbers presented included well-chosen examples of madrigal, canzonet and



Sylvia Lent, Violinist, Who Sustained Her High Standard of Artistry in Her Recent New York Recital

ballet, a group of motets and arrangements of old English airs and folk lays, varying in character from the noble "Cantate Domino" of William Byrd to the droll "Angler's Song" which Henry Lawes wrote to the words of Izaak Walton. The audience was one large and applauseful. O.

Their second concert on the evening of Nov. 1 was welcomed by a very friendly audience and was built on their accustomed plan. Y.

Pietro Yon, Organist

That rare thing, namely, an organ recital in a New York concert hall, was given on Oct. 25, by Pietro Yon at Carnegie Hall. Worthy of record is the fact that the audience was a large one, for few organists have as potent drawing power as their piano brothers.

Mr. Yon's art is highly prized by all who enjoy big organ playing. On this occasion he gave a fine account of himself in a Bach group, the E Minor Prelude and Fugue and G Minor Fantasy and Fugue and E Flat Concerto, to which he added the Toccata and Fugue in D Minor as an extra. A varied group contained works by two of his teachers in Italy, Remondi and Renzi, his own charming "Minuetto Antico," and pieces by Lemare and Dello Joio. To these he gave as encores his own "Echo" and "Gesù Bambino."

Believing in presenting the organ in combination with other instruments, Mr. Yon gave us works of Rheinberger and Passagny for oboe, a superb "Meditazione" by Ravanello with French horn, and his own new stirring Concertstück for organ, four horns, trumpet and trombone. This was all very thrilling, and revealed to the audience many new colors. Paolo Renzi and Louis Sperandei assisted admirably in the oboe and horn works, respectively.

Nothing more need be recorded here save that Mr. Yon's missionary work in organ recitals of the same standard as other recitals, not free or silver offering recitals in churches, is bearing fruit. The Carnegie Hall audience that applauded him to the echo and waited for four encores at the close of two hours found real enjoyment in his playing. For he combines a masterly style

and technique with that human understanding and lighter touch, which makes organ enthusiasts. W.

Elizabeth Oppenheim, Pianist

Elizabeth Oppenheim, pianist, made her New York concert debut in the Town Hall on the evening of Oct. 26.

Miss Oppenheim showed evidence of true piano talent and excellent teaching. Her playing was at all times musicianly. Such faults as it had were the result of lack of experience, which time will remedy.

In two Scarlatti numbers, Miss Oppenheim played well and her tone was all it should be. The Liszt Sonata and two Busoni transcriptions of Bach were still a trifle heavy in calibre for her present abilities. The general impression of the recital was a good one. D.

Sylvia Lent, Violinist

Sylvia Lent, whose fine violin playing has been admired for some years, gave a recital in the Town Hall on the evening of Oct. 27, with Frank Bibb at the piano. La Salle Spier also accompanied a Ballade of his own composition.

In the two major works of the program, Corelli's "La Folia" Variations, and the Mozart G Major Sonata, Miss Lent's playing reached a high plane of musicianship.

Miss Lent's playing was uniformly excellent both as to tone and interpretation, in both classical and modern pieces. A quality of crystal purity is one of its main characteristics. H.

Peter Chambers, Basso-Cantante

Peter Chambers, basso-cantante, who will sing this season with the Philadelphia Grand Opera Company, gave a recital in the Town Hall on the afternoon of Oct. 27. Mr. Chambers revealed a pleasing voice in mezzo-forte passages and youthful magnetism in a program that ranged through Handel's "Where'er You Walk," two old English numbers, airs from "The Beggar's Opera," the Monologue from "Boris Godounoff," Strauss's "Traum durch die Dämmerung" and songs from Irish, Russian, Spanish and other sources.

Mr. Chambers pleased especially with the lighter numbers on his program, where his sympathetic style won the approbation of the audience. Paul Eisler was the accompanist. M.

(Continued on page 40)

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WASHINGTON'S NEW ORCHESTRA HAILED

Kindler and Men Have Ovation After First Concert

WASHINGTON, Nov. 5.—The debut of the new Washington Symphony Orchestra, under Hans Kindler's baton, in Constitution Hall on the afternoon of Nov. 2, was both a social and artistic success. Mr. Kindler, Washington's first maestro, proved himself worthy in every particular of the confidence which the promoters of the orchestra had in him. An audience of more than 3000 welcomed the advent of this new and latest musical institution, which is scheduled to give twenty-four concerts this season.

Establishing Authority

Prophecy is a rather treacherous thing, and yet, in the light of the achievement of Monday afternoon, it seems safe to prophesy a splendid future for this new organization under Mr. Kindler, who, at a stroke, established authority both with the musicians and with the audience. He laid the foundation with a masterly reading of the "Freischütz" Overture of Weber, notwithstanding the comparative shortness of the rehearsals and the lack of knowledge of the orchestra's personnel from the standpoint of the musician.

There had been some criticism of Mr. Kindler's daring in choosing the Beethoven Fifth Symphony as his initial offering by a new and untried orchestra. But the results fully justified his choice. The first movement of the symphony went far toward dissipating the doubt and uncertainty in the minds of Washington's musicians. The second movement was played with a feeling that left little to be desired. The work was brilliantly done, although here and there nervousness was shown on the part of the strings and the woodwinds.

Three Dutch Tunes of the Sixteenth Century and the Moussorgsky "Chant Russe" were exquisitely played, both in arrangements by Mr. Kindler.

Ovation for Leader

Round after round of applause called the conductor to the stand and the men of the orchestra to their feet at the close of the concert, following the playing of Tchaikovsky's "Marche Slave." Mr. Kindler shook hands with the concertmaster, Louis Ferrara, who has labored indefatigably during rehearsals to impart to the orchestra the musical conceptions of the new leader.

The orchestra is made up largely of old residents of Washington, many of whom have lived here for years, but who have been compelled to leave their first love—their musical instruments—for other businesses because of the diminution of orchestras in our theatres.



Rembrandt Studio
Hans Kindler, Conductor of the New Washington Symphony, Whose First Concert Was Held Recently

The concert was in all respects an artistic success. Through the personality of Hans Kindler, Washington has joined the galaxy of cities having its own Symphony Orchestra.

DOROTHY DEMUTH WATSON

Horowitz Arrives for Fifth American Concert Tour

Vladimir Horowitz, Russian pianist, returned on the Europa on Oct. 29 for his fifth American tour. He will remain here until April 1 and will give forty concerts, including appearances as soloist with the Philadelphia and Cleveland Orchestras and the Detroit and St. Louis Symphonies.

In New York, Mr. Horowitz will give a subscription series of three Carnegie Hall concerts this season.

Roerich Museum Opens Contest for One-Act Opera

A contest for a one-act American opera is being conducted by the Master Institute of Roerich Museum. The winning opera will be produced at Roerich Hall this season, according to a recent announcement. The composer must furnish all instrumental and vocal parts, besides the score.

The opera may either be published or in manuscript form. The libretto may deal with any subject, but the opera must call for no chorus on or off stage. It must require a cast of no more than five singers and must utilize a chamber orchestra. The scores and librettos must be submitted by Nov. 20 to Roerich Museum, 310 Riverside Drive, New York.

Dr. Ernest MacMillan Appointed Head of Toronto Symphony

TORONTO, Nov. 5.—Dr. Ernest MacMillan, director of the Toronto Conservatory of Music, has been definitely appointed conductor of the Toronto Symphony Orchestra. H.

BALTIMORE GREET'S OPENING CONCERTS

Cherkassky Applauded on Return—Fleischer in Song Program

BALTIMORE, Nov. 5.—Shura Cherkassky, who began his career in Baltimore as a boy pianist under the guidance of the late director of the Peabody Conservatory of Music, Harold Randolph, made his reappearance at the Lyric on Oct. 22 and played with convincing maturity. His vital rhythmic and dynamic style made for individualistic presentations of varied compositions. The audience was most enthusiastic. The recital was the first of an American series, sponsored by the committee of Hall House as a benefit for music and art students.

Artist Series Begins

The opening concert of the Friday afternoon Artist Series at the Peabody Conservatory of Music on Oct. 23 was presented by Editha Fleischer, soprano of the Metropolitan Opera. Mme. Fleischer's lyric style and musicianship aided in the interpretations of gems from song literature. As an evidence of brilliance of style, a lilting waltz from Suppé's "Boccaccio" gained an encore. Erich Riede was the accompanist.

At the funeral services for George Castelle, held on Oct. 20, at the Madison Avenue Temple, tribute was paid to the late cantor, baritone and teacher, whose musical activities had long given Baltimore distinction. Members of the Synagogue Choir, under Abram Moses, with Philip Jeffrys as organist and Eugene Arnold as soloist, sang Sullivan's "Weep Not for the Dead" and Noble's "Souls of the Righteous." The Meyerbeer Singing Society chanted a traditional composition, "Kivisi Adonoi," and the Baltimore & Ohio Glee Club sang Palestrina's "O Holy Father." Both of these organizations had been under the direction of the late conductor. Bart Wirtz, 'cellist, with the assistance of Mr. Jeffrys, played as a Processional and Recessional two excerpts from Bach's compositions. Otto Ortmann, director of the Peabody Conservatory of Music, and the members of the faculty attended the services.

FRANZ C. BORNSCHNEIN

The Intercollegiate Musical Council has announced that the national finals of the intercollegiate glee club contest, heretofore held in Carnegie Hall, New York, will take place this season in St. Louis, on the second Saturday in March.

"Possesses Great Technical Ability"
—Deutsche Allgemeine Zeitung, Berlin

"His Playing Has Virtuosity"
—De Tyd-Amsterdam

Francis MOORE

PIANIST

SCORES IN EUROPE

PARIS

"Mr. Moore essayed to give his conception of such masters as Handel (Theme and Variations), Paradies (Toccata), Gluck-Brahms (Gavotte), Beethoven (F minor Sonata), Chopin-Liszt (Chant Polonais), Chopin (Etude and Barcarolle), Ibert (Le petit âne blanc), Debussy (Reflets dans l'eau), Liszt (Etude ré bémol and La Campanella).

The audience, which completely filled the little chamber-music hall of the Salle Gaveau, apparently agreed with him (at least in the main points), or else this observer quite misunderstood the nature and meaning of their generous applause.

Mr. Moore has excellent tone; it sings and is well-modulated. His technique is competent and he seems to get over difficult places with commendable ease."

—Irving Scherke in Paris Edition (Chicago) Tribune, Sept. 25, 1931.

"An excellent American pianist, Francis Moore, has just opened the music season, with a recital at the Salles des Quatuors Gaveau which also marked his debut before the Paris public. Mr. Moore possesses a variety of talents with his graceful manner of attack and his powerful sonority. His program representing much in chronological order in the history of piano art, comprised works from Händel down to the modern Jacques Ibert.

The purity of his playing, devoid of excessive pedal work, shone in Paradies Toccata and in the charming Orpheus gavotte of Gluck which was transcribed by Brahms. There was much that was commendable in his interpretation of the Beethoven Appassionata.

... The artist was applauded for his playing of the Chopin-Liszt "Chant Polonais" which was full and well rounded and then again in the Etude and Barcarolle of Chopin. After the

regular program Mr. Moore added several pieces which were chosen with excellent choice."

—Louis Schneider in Paris Edition New York Herald, Sept. 26, 1931.

"The American pianist, Francis Moore, who gave his first recital in Paris at the Salle des Quatuors Gaveau on Wednesday evening, had no difficulty in pleasing the large audience which gathered to hear him on this occasion. At no time did he fail to "connect" with his hearers, who in their turn bestowed applause freely upon the performer.

There can be no doubt, therefore, that Mr. Moore's recital was a success . . ."

—Daily Mail, Paris, Sept. 25, 1931.

BERLIN

"... The young pianist is a good musician who possesses great technical ability . . ."

—Schrenk in Deutsche Allgemeine Zeitung, Berlin, Sept. 25, 1931.

"... possesses the ability of interpreting clearly, softly and tastefully such dainty music as that of Handel and Gluck-Brahms . . ."

—Dr. W. Sachse in Berlin Steglitzer Anzeiger, Sept. 21, 1931.

"... a pianist who displays a solid technique . . . Handel's Grobschmied Variations and Paradies of Gluck-Brahms were played with agility and good touch . . ."

—Walter Hirschberg in Berlin Signale, Sept. 23, 1931.

"Francis Moore is a player of solid talent and strong artistic will. His interpretation of the Appassionata Sonata was well thought out and free from improvisation . . ."

—H. H. Stuckenschmidt, B.Z. am Mittag, Berlin, Sept. 29, 1931.

AMSTERDAM

"Chopin Etude was charmingly played and with considerable beauty . . . his playing has virtuosity . . ."

—De Tyd-Amsterdam, Sept. 22, 1931.

"... very good technique . . ."

—Nieuwe Rotterdamse Courant, Sept. 22, 1931.

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Poem by Walter Savage Landor

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Poems by Sara Teasdale

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Carl McKinley Wins Boston Post

BOSTON, Nov. 5.—Carl McKinley, composer and member of the organ faculty of the New England Conservatory of Music, has been chosen organist and music director of the Old South Church in this city. He succeeds Henry Wry, who has resigned on account of ill health.

Mr. McKinley has been a member of the Conservatory teaching force since 1929, when he was engaged to succeed the late Stuart Mason as lecturer in music history, composition and theory. In the following year he became an instructor in the Conservatory organ school.

Mr. McKinley was born Oct. 9, 1895, at Yarmouth, Me., son of a Congregational clergyman. The family moved in 1911 to Galesburg, Ill., where he studied at Knox College and Knox Conservatory of Music, receiving his Bachelor of Music degree in 1915. Entering



Carl McKinley, Composer, Who Has Been Appointed Organist and Music Director of Old South Church, Boston

Harvard the next year, he was graduated with honors in music and with a fellowship which enabled him to continue his studies with Rubin Goldmark and Gaston M. Dethier. The following season he became organist and choir-master of the Centre Congregational Church, Hartford. In 1923 he served as organist of the Capitol Theatre, New York, later acting as assistant conductor of the Capitol Orchestra of eighty men.

Awarded Foreign Fellowship

In 1927 Mr. McKinley was awarded a Guggenheim Fellowship for composition study in Paris with Nadia Boulanger. Upon renewal of the fellowship, he passed a year in Munich, devoted to a detailed study of the Munich Opera, where he was engaged as solo coach and stage assistant.

Mr. McKinley, while at Harvard, won the Francis Boott prize for a motet for mixed voices, "The Man of Galilee." His orchestral sketch, "Indian Summer Idyl," was first performed by the New England Conservatory Orchestra, George W. Chadwick, conductor, in May, 1927. A symphonic poem, "The Blue Flower," awarded the Flagler Prize in 1921, was performed by the New York Philharmonic and the Chicago Symphony. "Masquerade," first performed at a New York Stadium concert in 1926, has had more than thirty performances by foremost symphonic organizations in New York, Chicago, Philadelphia, Detroit, Syracuse, Boston and other cities.

Martinelli Opens "Y" Music Series in Newark

NEWARK, Nov. 5.—Giovanni Martinelli was presented in the first concert of the "Y" Music Series in Fuld Hall on the evening of Oct. 27. The Metropolitan Opera tenor sang brilliantly a program including arias from "Gloconda," "Juive" and "Pagliacci," and songs by Donaudy, Debussy, Tosti, Respighi, Leoncavallo, Mrs. H. H. A. Beach, Cecile Neuhaus Cohn and Wilfrid Sanderson.

Emilio Roxas, who acted as accompanist for the concert, played solo numbers by Grieg, Chopin and Dolmetsch.

Bridgeport Symphony Begins Series Under Sponsorship of Citizens

BRIDGEPORT, Nov. 5.—The Bridgeport Symphony Society, which has taken on a new lease of life under the sponsor-

ship of a committee of local citizens, and with Frank Foti as an able conductor, gave its first concert of the season with much success in the Central High School auditorium on the evening of Oct. 26. The program included Wagner's "Rienzi" Overture, Beethoven's Fifth Symphony, and shorter works by Pierné, Schumann, Brahms and Ippolitoff-Ivanoff. The string choir in particular distinguished itself in Schumann's "Träumerei."

Announce Artists for Schola Cantorum Musicales

Artists announced for the Schola Cantorum musicales this season are Elisabeth Schumann, soprano; Wiener and Doucet, pianists; Ninon Vallin, soprano; Vicente Escudero, Spanish dancer, and his company; John Goss and the London Singers; and Jacques Thibaud, violinist. The series of musicales will be given on the afternoons of Dec. 8 and 18, Jan. 4, 19 and 27, and Feb. 4, at the homes of Mes. Otto Kahn, Orme Wilson, John Henry Hammond and E. Marshall Field, and at the Colony Club and the Junior League.

The regular subscription concerts at Carnegie Hall will be given by the chorus under Hugh Ross, on Jan. 20 and March 9.

A class in advanced choral technique is being formed by Mr. Ross for members of his chorus.

Recital and Tea Open Season at New York Clubhouse of Mu Phi Epsilon

Activities for the season at the Mu Phi Epsilon National Clubhouse in New York were opened on Oct. 25 with a musicale and tea. Hans Ebell, Boston pianist, played works by Schubert, Chopin, Scriabin, Schumann and Rachmaninoff, and a group of his own compositions.

Other events scheduled for the autumn were a Hallowe'en party on Oct. 31 for girls residing in the house, and a joint meeting of Tau Alpha chapter, the New York Alumnae Club and the resident girl members on Nov. 13, in celebration of the founding of Mu Phi Epsilon.

Ruth Kemper, American Violinist and Conductor, Honored in Salzburg

SALZBURG, Oct. 30.—Ruth Kemper, American violinist and conductor, and first graduate of the Salzburg Orchestral Academy following three seasons' work here, will appear as soloist at the first concert of the season of the Mozarteum Symphony, playing a Bach concerto. On that occasion Miss Kemper will be presented with the Lilli Lehmann medal for distinction in scholastic attainments.

Following this concert, Miss Kemper will leave Salzburg for London, where she is to be heard in a program for the British Broadcasting Corporation. She will later return to America for her first visit in almost five years.

Guy Maier Making Tour in Lecture-Recitals

Guy Maier, on Oct. 22, opened a tour in which he will give twenty Young People's Concerts. He will tour the states of Pennsylvania, Ohio, Illinois, Missouri, Oklahoma, Kansas, Kentucky, Alabama and Louisiana, giving piano recitals with explanatory comments and a series of "Musical Journeys," illustrated with slides made from photographs which he took in Bavaria and Austria last summer.

The University of Michigan, where Mr. Maier is head of the piano department, has granted him a leave of absence for the year.

Nina Koshetz to Be Heard at Paris Opéra-Comique

Nina Koshetz, Russian soprano, who recently returned from Europe on the Ile de France, has signed a contract with the Paris Opéra Comique to make a series of appearances, beginning next May, in "Tosca," "Carmen" and Tristan and Isolde." The engagement marks her return to opera after an absence of five years.

During her summer in Europe, Mme. Koshetz made several concert appearances, two of them being with the Concertgebouw Orchestra of Amsterdam, where she was re-engaged for next season. She was also heard in concert in Vichy, Montreux and twice in Paris. The soprano will appear here in concerts, in several of which she will be assisted by Gabriel Leonoff, tenor; Vladimir Dubinsky, baritone, and Boris Kogan, pianist.

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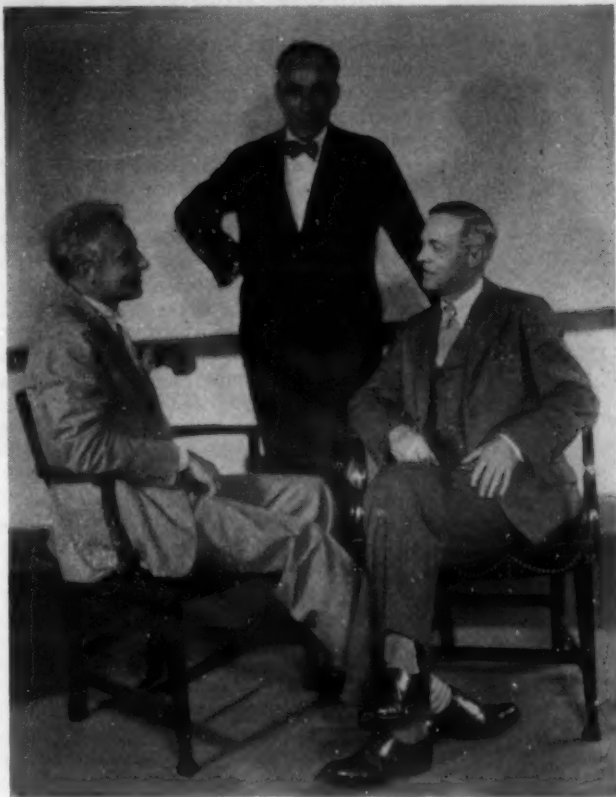
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New Juilliard Building Opened with Gala Events



Gottscho

At Left: John Erskine, President (Centre), and Ernest Hutcheson, Dean (Right), Discuss the Juilliard School of Music's New Home with Leopold Stokowski, Who Was Guest Conductor for the Formal Opening Concert, on Nov. 7, When the Combined Orchestras of the Graduate School and Institute of Musical Art Played. Above: a View of the New Building at 130 Claremont Ave., Which Will Be the Scene of Several New Opera Presentations, Concerts and Lectures, as Well as Housing All of the School's Regular Activities

THE imposing new home of the Juilliard School of Music at 130 Claremont Ave. was formally opened on the night of Nov. 7 with an orchestral concert of the combined forces of the Graduate School and the Institute of Musical Art, under Leopold Stokowski as guest conductor. This was the second of a series of gala events planned for dedicatory exercises, a pre-opening reception having been held on Nov. 2.

A recital by Sergei Rachmaninoff on Nov. 12, and two performances on Nov. 20 and 21 of the new opera, "Jack and the Beanstalk" by Louis Gruenberg, to a libretto by John Erskine, will complete the dedication series. Albert Stoessel, director of the Opera School, will conduct both of these performances. The Nov. 7 concert featured a first performance of a new Sinfonietta by Pro-

kofieff, which proved an interesting and unusual novelty.

Among the operatic plans for the season in the new hall is the world premiere of Malipiero's one-act "The False Harlequin." Other works to be given are Cimarosa's "Secret Marriage," Handel's "Xerxes," the first New York performance of Hindemith's one-act "There and Back" and Wolf-Ferrari's "Secret of Suzanne." Several concerts for the full and string orchestras are also scheduled, among them the Bach "Art of Fugue," for the third year in succession.

Recitals by Noted Artists

Ernest Hutcheson, dean of the Juilliard Graduate School, has announced the completion of plans for the artists' recital series to be given in the new

Juilliard Concert Hall this season.

The series will consist of eight concerts by the following artists: Fraser Gange, Nov. 25; Felix Salmond, Dec. 16; Harold Bauer, Jan. 6; Louis Persinger, Jan. 27; Beryl Rubinstein, Feb. 17; Nina Koshetz, March 9; Rosina and Josef Lhevinne, March 30, and Paul Kochanski, April 30.

Plans are being formulated for a series of chamber music recitals and a series of young artists' concerts.

Each of these series will be given on a subscription plan and will be open to the public, but no tickets will be sold for single events.

Lecture Series by Erskine Opened

Details of the subscription lecture series on "The Materials of Poetry" being given this season by John Erskine on Friday afternoons at five o'clock, have been announced. The series was opened on the afternoon of Oct. 27 with a symposium on Plato. Homer's "Iliad" was the subject discussed on Nov. 3. The series is devoted to the chief ways in which human experience is converted into poetic form.

The subjects for the remaining lec-

tures are as follows: Nov. 10, Homer's "Odyssey"; Nov. 17, Aeschylus's "Prometheus Bound"; Nov. 24, the "Antigone" of Sophocles; Dec. 1, the "Electra" of Euripides; Dec. 8, Homeric Hymns; Dec. 15, Herodotus; Dec. 22, Lucretius; and Jan. 5, Virgil's "Aeneid."

Eleanor Painter and Charles Henry Strong Wed

Eleanor Painter, soprano, formerly a leading singer in operettas and a member of the Philadelphia and San Francisco Grand Opera Companies, was married on Oct. 23 to Charles Henry Strong, Cleveland business man, in the Madison Avenue Methodist Episcopal Church in New York. The Rev. Ralph W. Bockman performed the ceremony.

The couple sailed for Europe immediately for a honeymoon, after which they will live in Cleveland. Miss Painter, who was formerly the wife of Louis Graveure, tenor, plans to retire from the stage.

Jelly d'Aranyi will appear with the Boston Symphony in January.

Boston Symphony Trustees Issue Financial Statement

BOSTON, Nov. 5.—The trustees of the Boston Symphony, in their annual financial statement, report a deficit of \$197,811 for the fiscal year ending July, 1931. The gross income was \$731,220.21; the total expenditures, \$869,031.22. There was an increase of \$7,000 in sundry expenses, of \$10,000 for concerts, of \$9,437 for music.

The deficit was met by a revenue of \$18,092 from the endowment funds, by guarantors' subscription of \$79,180.33,

and by a surplus from previous years to the amount of \$46,950.54. The surplus now stands at \$6,411.86.

This year's financial statement precludes comparison with other years, on account of the unusual expenses entailed in the celebration of the orchestra's jubilee year. W. J. P.

LONDON, Nov. 1.—The world-premiere of Gustav Holst's orchestral prelude and scherzo, "Hammersmith," will be given this season by the British Broadcasting Orchestra.

"Style in Singing and Song Interpretation"

—By James Woodside

"It would be a fine thing if every young singer—and some old ones—had it all thoroughly memorized and digested." —Edward Moore in Chicago Tribune
"This book will prove of great value to every singer who will study it carefully. I know of no other volume like it."

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—Thomas Wilson, Director of Music, Elizabeth, N. J.

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"TROVATORE" AMONG NEW RECORDS

"Pastoral" Symphony by Berlin Orchestra Under
Pfitzner—Monteux Leads Berlioz "Fantastique"

By the "Disc-riminators"

COLUMBIA Operatic Series No. 9 is Verdi's "Trovatore," on twenty-eight sides. The cast includes Bianca Scacciati as Leonora, Giuseppina Zinetti as Azucena, Francesco Merli (who comes to the Metropolitan this season) as Manrico, and Enrico Molinari as Di Luna. The lesser roles are sung by Corrado Zambelli, Ida Mannarini, Enzo Arnaldi and Emilio Venturini. Molajoli is the conductor. The chorus is that of La Scala and the orchestra, the Milan Symphony.

The successes of the set are due largely to Mr. Molajoli's fine conducting and Mr. Molinari's beautiful singing; the drawbacks to Mme. Scacciati, whose voice is no better than it was in "Tosca." Mr. Merli comes across well but his style is over-sentimental. The voice is a fine one. The other soloists are adequate.

The recording is good, though some of the ensembles, notably that in the Convent Scene, are a little unclear.

Pfitzner Conducts "Pastoral"

Beethoven's "Pastoral" Symphony comes from Brunswick as set No. 26. The orchestra is that of the Berlin State Opera; the conductor, Hans Pfitzner. The symphony occupies eleven sides, the twelfth being an excerpt from Beethoven's lesser B Flat Trio played by the Munich Chamber Trio.

The symphony is honestly interpreted and Mr. Pfitzner has obviously done his best to follow the "program" of the composer. The odd side with the piano-clarinete-cello trio is delightful.

Monteux Leads Berlioz Symphony

No. 111, Victor Musical Masterpieces, is Berlioz's "Fantastique" Symphony, recorded on six double twelve-inch discs by Pierre Monteux and the Symphony Orchestra of Paris. It is a particularly clear recording of a work which some music lovers may still enjoy. Mr. Monteux's reading of the symphony is scholarly and does much to relieve its inherent longueurs. H.

Goldmark's Symphony Recorded

The Vienna Philharmonic under Robert Heger does Karl Goldmark's "Rustic Wedding" Symphony as only a Viennese orchestra can. It has become fashionable to raise one's eyebrows at the mention of this charming work, which in its early years was truly a world sensation. It is recorded on five discs, well recorded, too, and reveals the best qualities of what will always be one of the great orchestras of the world. Of the movements, the loveliest is the "In Garten," which still wins us today by its tender beauty. A.

"Tannhäuser" on Discs

The third series of the Bayreuth Festival Recording made by Columbia in the Festspielhaus is "Tannhäuser." This series is in two albums on eighteen twelve-inch double discs. Karl Elmen-dorf is the conductor and the orchestra and singers, both soloists and chorus, are from the Bayreuth company. The soloists are Maria Mueller as Elisabeth, Ruth Jost-Arden as Venus, Sigismund Pilinszky as Tannhäuser, Ivar Andresen as the Landgrave, Herbert Janssen as Wolfram, and, in the minor roles, Erna Berger, Geza Belti-Pilinszky, Georg von Tschurtschenthaler, Joachim Sattler, and Carl Stralendorf.

This is a monumental piece of work.

The opera lends itself to recording far better than "Tristan und Isolde," for example. The folly of making the records in the empty theatre is, however, again evident. The proportions of soloists and orchestra are thrown completely out of gear and the orchestral color is impaired.

None the less, there is much good singing and much good orchestral playing. J.



Kester and Co., Munich
Hans Pfitzner, Who Conducts His Version of the "Pastoral" Symphony for a New Brunswick Album

Two Chopin Albums

By Chopin-lovers both Columbia and Victor have done well. The former presents its Masterworks Set No. 159, containing four records of the Mazurkas, played supremely well by Ignaz Friedman (we do not agree with him in his choice of the twelve—that is, we think others might have been included for greater variety). Victor gives us a Musical Masterpieces album, in which Alfred Cortot plays the four Ballads with poetry and beautiful tone, a disc for each ballad.

Liszt's "Mazeppa" Revived

Another Brunswick recording, doubtless a Polydor matrix, is Liszt's symphonic poem "Mazeppa," played by the Berlin Philharmonic Orchestra under Oskar Fried's baton. This takes up two records—wasting just that much time, if you want to know—and is in 1931 only of historic interest. In the concert halls "Mazeppa" has, in this country, gone the way of all flesh.

Herr Fried's performance of "Mazeppa" is undistinguished.

There is a rather good recording of "Les Préludes" by the same orchestra, under Herr Fried, a bit too brassy in the finale, which is to be charged to the recording quite as much as to Liszt's bombastic instrumentation. The piece occupies two discs. A.

The first Victor records made by John Charles Thomas are Rasbach's "Trees" and Guion's cowboy song, "Home on the Range." The Rasbach number is the better, musically, though

Mr. Thomas's exquisite voice and amazing diction raise the rather monotonous Guion number to a point of interest which it seems to lack intrinsically. This ten-inch disc would seem to be slated for high popularity.

Columbia Masterworks, No. 160, is a beautiful recording of Beethoven's "Kreutzer" Sonata, played by Bronislaw Huberman and Ignaz Friedman. The tone of both artists is of unusual beauty. H.

• DISC BRIEFS •

OVERTURE to Méhul's "Jeune Henri," Lamoureux Orchestra under Albert Wolff, two sides, twelve-inch discs. Brunswick. A delightful number more like Beethoven than Méhul. Well played.

FANTASIE from Weinberger's "Schwanda," Charlottenburg Opera Orchestra under Alois Melichar. One disc, Brunswick. A good potpourri of interesting music from this colorful score.

BOCCHERINI MINUET and Antique Dance by Haydn, Philadelphia Orchestra conducted by Leopold Stokowski. One disc, Victor. Two delicate pieces of great charm faultlessly recorded.

"SIEGFRIED IDYLL," Wagner, Berlin State Orchestra under Karl Muck. Two twelve-inch discs, Victor. Good but not distinguished recording. Suffers from echo in hall.

MARCH FROM "LOVE OF THE THREE ORANGES" by Prokofieff (one and one-half sides) completed by Glazounoff's Interludium in Modo Antico. Columbia. Brussels Conservatory Orchestra, Désiré Defauw, conductor. Undistinguished.

"DAPHNIS AND CHLOE" by Ravel. Concerts Straram Orchestra, Philippe Gaubert, conductor. Two discs, Columbia. The second suite, still enchanting.

"NEW WORLD" SYMPHONY by Dvorak, Berlin State Opera Orchestra, Erich Kleiber conducting. Brunswick set. A few cloudy moments in an otherwise acceptable version.

"EINE KLEINE NACHTMUSIK," Mozart. Same orchestra, Oscar Fried conducting. Brunswick. Worth attention.

"ACADEMIC FESTIVAL" OVERTURE, Brahms. Berlin Philharmonic, Julius Prüwer, conductor. Three sides, Brunswick.

"DAMNATION OF FAUST," Berlioz, three excerpts. Lamoureux Orchestra with Albert Wolff. Three sides, completing, with Brahms work above, three Brunswick discs.

OVERTURE TO "ROSAMUNDE" by Schubert. Berlin Philharmonic, Wilhelm Furtwängler conducting. Brunswick. Agreeable.

"PELLÉAS ET MÉLISANDE" by Fauré. Berlin Philharmonic with Albert Wolff. Three Brunswick discs. Fourth disc, "Pavane for a Dead Princess" (sic) by Ravel. Mr. Wolff distinguishes himself in the Fauré.

BACH'S D MINOR FUGUE, by Alfred Sittard on the organ of St. Michael's Church in Hamburg. Brunswick. Reverberation does not spoil entire good effect.

HEINRICH SCHLUSNUS, baritone, sings "am Rhein" by Humperdinck and "Es zogen zwei Rust'ge Gesellen" by Schumann. Franz Rupp, accompanist. Ten-inch Brunswick disc. Very fine.

HANDEL'S LARGO and Cantata con Stromenti, "Dank Sei Dir, Herr," sung by Emmi Leisner. Twelve-inch Brunswick-disc. Good classical style.

"EN SAGA," by Sibelius. Eugene Goossens and an anonymous orchestra. Two European Victor discs, the fourth side the popular "Valse Triste." Excellent recording and playing of the nostalgic tone-poem.

LOUISVILLE SERIES BEGUN

Arts Association Gives Orchestral Concert With Tenor as Soloist

LOUISVILLE, Ky., Nov. 5.—The music season in Louisville was formally opened on the night of Oct. 19, when the new Civic Arts Association gave the first of its series of concerts in the Memorial Auditorium. This association, which has an orchestra of sixty-five and a chorus numbering almost 200, plans to give seven concerts during the year.

The opening program included the "Phèdre" Overture of Massenet; the "Eroica" Symphony of Beethoven, Liszt's First Hungarian Rhapsody, "Valse Triste" by Sibelius, and Meyerbeer's "Torch Dance." Albert Rappaport, tenor, formerly of the Chicago Civic Opera, was soloist with the orchestra in the "Flower Song" from "Carmen." He also gave "Triste Ritorno" by Bartholomy, the Old English "Have You Seen but a White Lily?" "Auf dem Wasser zu singen" by Schubert, a Jewish Folk-song, "A Maase," and "Preguntales a las Estrellas" by La Forge. As encores he sang an air from "Le Roi d'Ys" by Lalo and another Jewish folk number. Celia Roth Rappaport played piano accompaniments for the songs.

On a recent Sunday afternoon, Dwight Anderson gave a piano recital in the ballroom of the Brown Hotel before a large audience. He played Beethoven's Andante Favori, the Fantasia in C Minor and Rondo in G Major by Mozart, Chopin's Sonata in B Minor, and works by Ireland, Ravel, Scriabin and Brahms.

KATHARINE WHIPPLE DOBBS

Emerson Conzelman, tenor, will give a recital at the Barbizon-Plaza on the evening of Dec. 8.

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NEWS AND MUSICAL EVENTS IN THE WORLD OF BROADCASTING

DAMROSCH CONDUCTS NEW SYMPHONY HOUR ON AIR

Full Symphonic Program Led by Veteran Conductor in NBC Feature

Dr. Walter Damrosch is conducting a new series of orchestral programs each Sunday at 1.30 p. m. from the Times Square Studio, over a nationwide WJZ network. The programs are built for an hour of the finest music.

The first of the series, on Nov. 8, had this program: the Brahms Second Symphony, Moment Musicale in F Minor and German Dance No. 5 by Schubert; Canzonetta from the Quartet in E Flat Minor by Mendelssohn, and Chabrier's "Bourrée Fantasque."

The Nov. 15 list will include Chausson's Symphony in B Flat; "On Hearing the First Cuckoo in Spring," Delius, and Sibelius's "Finlandia."

"Sirènes" to Be Played

Debussy's little-known third nocturne, "Sirènes," will feature the third concert on Nov. 22, with a chorus. The other two nocturnes, "Nuages" and "Fêtes" will be played previously. The program order is as follows: First Movement of the Brandenburg Concerto No. 5, Bach, for flute, violin and piano soloists and orchestra; Adagio and Gavotte, Bach, arranged by Bachrich; the Debussy Nocturnes, and Entrance of the Gods and Lament of the Rhine Maidens from Wagner's "Rheingold."

SCHOOL OF AIR OPENS

Two Musical Programs Weekly in Columbia Project

The initial music appreciation program of the American School of the Air, beginning its third year, was to be held on Tuesday, Nov. 10, over WABC and a nation-wide network. As before, two programs will be devoted to music each week, those on Tuesday musical travelogues for advanced school children; those on Thursday, folk music sung by Dorothy Gordon. Both are at 2.30 p. m. for a half-hour.

Tuesday's program was to include the Bach Concerto in D Major for two violins; Grainger's "Country Gardens"; Schubert's "Ave Maria"; Tchaikovsky's "None but the Lonely Heart"; Foster's "Old Folks at Home"; the Jarnefeldt Berceuse and "Stars and Stripes Forever." Channon Collinge will conduct this first program, alternating later with Howard Barlow. Various soloists will also be heard.

Kleiber Remains for Extra Week With Philharmonic

Erich Kleiber, who will remain one week in the absence of Toscanini, will lead the Philharmonic-Symphony in the following program for the Sunday afternoon broadcast over a Columbia network, on Nov. 15: the Handel "Esther" Overture; the "Queen Mab" Scherzo from Berlioz's "Romeo and Juliet" and the Beethoven "Eroica" Symphony.

Medal Presented to Stokowski

William S. Paley, president of the Columbia Broadcasting System, presented Leopold Stokowski, Philadelphia Orchestra conductor, with the Columbia medal for distinguished contribution to radio in a broadcast ceremony over the WABC chain on Nov. 2, at 8 p. m. Howard Barlow led the Columbia Sym-



Mishkin Studio

Rachel Morton, Who Is the Featured Soprano in the Weekly WEAFC Arco Dramatic Musicale

As soprano of the weekly Arco feature over a WEAFC chain, Rachel Morton sings music of great composers, who are singled out for reincarnation as guests of honor each Thursday at 9 p. m., Leoncavallo and Dvorak were thus featured on Oct. 29 and Nov. 5, and the music of Brahms is to be given on Nov. 12; on Nov. 19, that of Rossini.

In the Brahms program, Miss Morton will sing the "Wir Wandelten" and "Vergebliches Ständchen," and in the Rossini, an aria from the "Stabat Mater."

phony in several works to complete the fifteen-minute program.

CLEVELAND ORCHESTRA IN "UNEMPLOYMENT" HOUR

Nikolai Sokoloff to Lead Forces in Fourth Great Radio Donation to Cause

The Cleveland Orchestra, Nikolai Sokoloff, conductor, will play from the stage of Severance Hall in the fourth "Unemployment" program over the three combined coast-to-coast networks of the NBC and CBS on Sunday afternoon, Nov. 15. This program will be drawn from the annual Community Chest Fund concert, at which interdenominational speakers will be heard.

The Orpheus Male Choir, Charles D. Dawe, conductor, will sing.

In the Nov. 8 program, Geraldine Farrar, John Charles Thomas, Paul Kochanski, Walter Damrosch's orchestra and Channon Collinge's Cathedral Choir were heard.

Next Philadelphia Program

Leopold Stokowski will lead the Philadelphia Orchestra in the second of the Philco Series over a Columbia network on Saturday, Nov. 21, at 8.15 p. m., in the following program, designed to illustrate the "classic" period:

Overture to "Alceste" Gluck
Symphony No. 13 in G Haydn
Concerto for Harp and Flute Mozart
Overture to "Don Giovanni" Mozart
Symphony No. 5 in C Minor Beethoven

Bertram Peacock Televises

Bertram Peacock, baritone, sang in a television program over WGBS on Nov. 4 at 6.30 p. m.

Viola D'Amore Broadcasts

Alix Young Maruchess played the viola d'amore in two concerts over WEVD on Oct. 22 and 29 at 8.30 p. m.,

choosing works of Bach, Martini, Milandre, Bloch, Castelnuovo-Tedesco and Granados.

Chicago Opera on Air

The sixth season of Chicago Civic Opera broadcasts opened on Saturday night, Nov. 7, with an act of "Traviata." These hours are heard over a WJZ network beginning at 9 p. m.



Carlos Salzedo, Harpist, Who Was a Featured Artist in a Recent Columbia Concerts Program

Carlos Salzedo played, with Georges Barrère, two movements of the seldom heard Mozart Concerto for Harp and Flute in the Columbia Concerts program of Oct. 21, over a WABC chain, accompanied by the Columbia Symphony Orchestra. He was also heard in two solos, the Gavotte from Gluck's "Iphigenia in Aulis" and his own composition, "Whirlwind."

NEW AMERICAN SERIES

Works of Native Composers Given on Tuesday Programs

Featuring only American music, the Musical Americana hour, conducted by Julius Mattfield, was inaugurated recently as a Tuesday feature of WABC's network, at 2 p. m. The National Federation of Music Clubs is cooperating.

The program for Nov. 10 was to be as follows:

"In Old Granada" Hadley
Hymn of the Pilgrims (A.D. 1620), MacDowell
Columbia Mixed Quartet
"From the Canebrake" Gardner
Prelude No. 2 for Piano Gershwin
Virginia Arnold
"The Brook" MacDowell
Flame Dance Dunn
"The White Peacock" Griffes
Virginia Arnold
"The Lonesome Whistler" Guion
A Ballad of June Hadley
"Swing Along" Cook

ROXY GROUP UNDER BARON SHIFTS TO CBS NETWORK

Symphony Orchestra and Theatre Soloists Break Long Affiliation with NBC

After several years in the National Broadcasting Company's studios, the Roxy program has changed to Columbia's network, over which a Sunday half-hour of music is heard each week.

Maurice Baron is conducting the symphony orchestra in this program, which was inaugurated on Nov. 1 at 9 p. m. Soloists are to appear occasionally. The list for Nov. 15 includes the Overture to "Flying Dutchman," Mr. Baron's special arrangement of Kamennoi-Ostrow and Liszt's Second Hungarian Rhapsody. The programs, as may be seen by this example, are of somewhat lighter content than before.

MORE CURTIS PROGRAMS

Institute Pupils and Orchestra in Columbia Broadcasts

Broadcasts featuring the student orchestra of the Curtis Institute under Fritz Reiner, and outstanding pupils are heard each Friday over a WABC network, at 5 p. m. The first program was on Nov. 6, with the Casimir Quartet playing a Mozart Quartet, and with Genia Wilkomirskaya, soprano, in three songs by Pizzetti. Jean-Marie Robinault, pianist, played the second movement of the Pierné Quintet, Op. 41, with the Quartet.

The second program, on Nov. 13, will feature Iso Briselli, violinist, with Ralph Berkowitz, accompanist; Conrad Thibault, baritone, Joseph Rubanoff, accompanist; and Mr. Briselli, Cecile Geschichter, pianist, and Theodore Seder, horn, in the Brahms Horn Trio.

Columbia Concerts Continue

Jeanne Dusseau, soprano, was the soloist on the Nov. 4 Columbia Concerts program, over a WABC network at 10.15 p. m. Kathryn Meisle, contralto, is to appear on Nov. 11.

General Electric Stars

Mary Garden will be the luminary for the General Electric Twilight Program on Nov. 15 at 5.30 p. m., over a WEAFC chain.

Atwater Kent Contest

Winners in the Atwater Kent Audition for Eastern New York State, held over WEAFC on Oct. 26, were Winifred Cecil of White Plains, soprano, and Raymond Heatherton of New York City, tenor. They will compete in the district audition on Nov. 23. Second winners were Helen Weser, New York City soprano, and William Stevens, Amsterdam baritone.



Emily ROOSEVELT

Dramatic Soprano

Emily Roosevelt is an artist of importance. She is entitled to a place in any first rank opera company, or in any assemblage of musicians who have learned how to please genuine music lovers. Her voice is big; it is rich and sonorous.

New York Morning Telegraph
She has a well trained voice with excellent natural gifts behind it, and a definite idea of how to use it. To her persuasive tone she adds propulsive force. Her songs come to the hearer with everything that she intends to put into them.

Edward Moore in Chicago Daily Tribune
Miss Roosevelt offered not a little in the way of vocal power and charm. Her voice had good volume and is of pure soprano quality, especially good in the high tones, which are capable of telling dramatic effect. Her tones have real beauty.

Philadelphia Bulletin
Management Emily Roosevelt, 96 Hubbard Ave., Stamford, Conn.

Orchestral Concerts

(Continued from page 10)

anist. Waldorf-Astoria, Nov. 1, evening. The program:

Prelude and Fugue from Sonata in G Minor for Violin Bach
(Orchestrated by André Polah)
Prelude to "Oedipus Tyrannus" Paine
Concerto in C Minor, No. 2 Rachmaninoff
Miss Stage
Symphony No. 5 in C Minor Beethoven

Mr. Hadley's orchestra was in splendid form on this occasion, promising fine things for this third season. The Polah orchestral version of the Bach



Goldberg

Florence Stage, Soloist with the Manhattan Symphony in Rachmaninoff's Second Concerto at the Manhattan Symphony's First Concert of the Season

music is a remarkably well executed one, just in balance, sonorous in its climaxes and thoroughly Bachian in treatment. It was given a thrilling

performance, with Alexander Russell at the organ. The transcriber was obliged to bow from his box.

It was interesting to hear the old Paine music, which has an altogether laudable restraint. In spite of its strong Weber-Wagner leanings, it is an authentic example of the early days of American symphonic music. Mr. Hadley deserves all praise for reviving it.

Miss Stage had a genuine success in the concerto, which she played brilliantly, with decided technical fluency and breadth. She was recalled a number of times and presented with many flowers.

A fitting climax to the occasion was a sane reading of the symphony. A.

Concerts and Recitals

(Continued from page 34)

Ossip Gabrilowitsch, Pianist

A piano recital by Ossip Gabrilowitsch is a rare event in New York nowadays. A large audience gathered for his appearance in Carnegie Hall on the evening of Oct. 27, the first of the Columbia Concert Series. The program was one which showed the musician's distinguished art to advantage.

Opening with Handel's Air and Variations in E Major, Mr. Gabrilowitsch played two sonatas, Beethoven in D Major, Op. 10, No. 3, and Schumann in G Minor, Op. 22. The Beethoven was outlined with beautiful structural clarity and the Schumann work with supreme command of color and lyric beauty.

Some of the finest playing of the evening was done in a Schubert group including the Impromptus in C Minor and F Minor and the Moment Musical in A Flat Minor, which were models of silvery tone and mellow tenderness. Chopin's Etudes in B Major and C Minor showed the artist as master of bravura playing.

Though pianists may come and go, many of them with prodigious technical powers, Mr. Gabrilowitsch remains unique in the variety of colors on his pianistic palette and the unstudied grace of his subtle and deeply-felt interpretations. He gave encores after his third and fourth groups, and there was a rush for the platform at the close. M.

Richard Tauber, Tenor

Richard Tauber, tenor, concerning whom reports from Europe for several years have raised high expectations, made his American debut in recital in the Town Hall on the evening of Oct. 28.

Mr. Tauber fully realized all the good things which have been said of him. The voice itself is a lyric organ of fine quality which an unusually sure method has brought to a high state of perfection. Exception might be taken to Mr. Tauber's over-use of mezza-voce, which is one of his finest effects, but it was always beautifully done. A sense of legato, which is all too rare among singers in general and operatic artists in particular, was another of Mr. Tauber's admirable qualities.

The not unfamiliar air, "Champs Paternelles," from Méhul's Biblical opera "Joseph," was the artist's opening number, sung in German. It was not the best piece of singing on the program. Following this came a really impressive and charming rendition of six of the Schumann "Dichterliebe," which were poetic in result. In a Schubert group, "Ungeduld" was more effective than "Der Doppelgänger," the macabre quality of the latter seeming to elude Mr. Tauber, although vocally it was well sung.

The final two groups were from operettas by Lehár, "Der Czarevitch"



Cosmo

Richard Tauber, Tenor, with His Dachshunds, "Fritzi" and "Mitsi"

and "Zigeunerliebe," and two from "Friederike." In these Mr. Tauber completely won his audience, which cheered him with zest. During the program there were numerous encores. Conrad Neuger proved an admirable accompanist. D.

Mr. Tauber repeated the program before an equally enthusiastic audience on the evening of Oct. 30.

Fray and Braggiotti, Pianists

Jacques Fray and Mario Braggiotti, pianists, gave their first concert this season for two pianos in the Town Hall on the evening of Oct. 28.

The program ranged from fifteenth and sixteenth century works, compositions by Bach, Schumann and Moussorgsky, modern French numbers and variations on "Yankee Doodle" composed by Mr. Braggiotti.

The pianists' playing was at all times co-ordinated and well balanced as to volume and tone. The most brilliant performance must be credited to Mr. Braggiotti. Mr. Fray, however, who had the second piano part, did excellent work.

Louis Graveure, Tenor

Louis Graveure, who after a long and honorable career as a baritone of the first rank, appeared three seasons ago as a tenor, was heard in an interesting recital in Carnegie Hall on the afternoon of Oct. 31, with Carroll Hollister at the piano.

Mr. Graveure sang arias from "Pagliacci," "Tosca" and "Aida" with his always impeccable style, though it was, perhaps, in lieder that he gave greatest satisfaction. Three Schubert songs were beautifully done, the "Nacht und Träume" being especially fine. Songs in French and English exhibited purity of diction as well as cleverly colored tone. This was a most satisfactory recital as evinced in the loud applause of a large audience. J.

Willem Durieux Ensemble

The William Durieux Chamber Music Ensemble appeared in concert at the Barbizon on Sunday afternoon, Nov. 1.

The twelve players are all young women with the exception of the double bass player. They were in good form and were excellent in their attack and tone, creating a most favorable impression. (Continued on page 41)

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New York

Passed Away

Emanuel Moór

MONTREUX, SWITZERLAND, Nov. 1.—Emanuel Moór, composer, pianist and inventor of the double-keyboard piano, died on Oct. 21, at Mont Pelerin near here.

Mr. Moór was born Feb. 19, 1863, at Kecskemet, Hungary, and received his musical education in Budapest and Vienna. In 1885, he made his first visit to America as conductor of the Concerts Artistiques, with which such eminent artists as Lilli Lehmann, Ovide Musin and Franz Rummel appeared as soloists. During this tour he married a Miss Burke in New York. He appeared as a concert pianist in London and Continental music centres and traveled as accompanist with Lilli Lehmann.

For a number of years he retired from public life, devoting his time to the study of painting. In the middle 'nineties his compositions began to attract attention when he played them in concert. In 1895, the London Symphony produced one of his symphonies and several years later chamber works by him were heard in Berlin. Cologne produced his first opera, "Pompadour," in 1902, and his "Andreas Hofer" the same year. Another opera, "Wedding Bells," was given in Cassel in 1908.

In spite of the fact that Mr. Moór is known in America largely as the inventor of the double-keyboard piano, introduced there by the well-known pianist, Winifred Christie, who was his second wife, his compositions run to many hundreds, his songs alone numbering more than 500. His chamber works were made known to America by the Flonzaley Quartet and his concerto for string quartet and orchestra, the first ever written, was played by the Flonzaleys with the Philadelphia Orchestra. His last musical article, dealing with the possibilities of the double-keyboard piano, was published in MUSICAL AMERICA last July.

Besides the operas mentioned, Mr. Moór composed seven symphonies, four violin concertos, two cello concertos, chamber music for almost every possible combination of string instruments, as well as a Mass for soloists, chorus and orchestra and a "Stabat Mater" for contralto, women's chorus and organ.

Mrs. Harriet Bishop Lanier

Mrs. Harriet Bishop Lanier, widow of James F. D. Lanier, and one of New York's most prominent patrons of music, died suddenly from a heart attack in her apartment at the Savoy-Plaza Hotel on her sixty-fifth birthday, Oct. 27. Mrs. Lanier is best known to the musical public as the founder, president and chief financial supporter of the Society of the Friends of Music.

Mrs. Lanier was born in Irvington-on-Hudson, Oct. 27, 1866, the daughter of Reginald Heber and Mary Cunningham Bishop. She was married to Mr. Lanier, a member of the firm of Winslow, Lanier & Co., founded by his grandfather, on Nov. 25, 1885. Mr. Lanier died in 1928.

Always interested in music, Mrs. Lanier in 1913 founded the Friends of Music, "to bring before the public rare and little known works, old and of today," and with the idea of presenting "beautiful music beautifully performed."

In the autumn of 1929, Mrs. Lanier resigned the office of president, becoming honorary president. She was unanimously reelected president at the annual meeting on March 10 of the following year.

Funeral services, which were delayed to await the return of Mrs. Lanier's only surviving son, Reginald B. Lanier, who was on the ocean at the time of his mother's death, were held in the Church of the Incarnation on the afternoon of Nov. 3.

Thirty-five members of the chorus of the Friends of Music sang an excerpt from Bach's "St. Matthew Passion," with John Doane at the organ. This was done at the request of Mrs. Lanier.

Besides Reginald B. Lanier, Mrs. Lanier is survived by three sisters and two brothers. They are Mary C. Bishop and Mrs. J. Low Harriman, both of Paris, and Mrs. Moses Taylor, of Newport, R. I.; James C. Bishop, of Torresdale, Pa., and Ogden Mills Bishop, of Paris. Her eldest son, Charles, died in 1918.

Frank W. Healy

SAN FRANCISCO, Nov. 5.—Frank W. Healy, one of the prominent impresarios of the country, died suddenly of heart disease at his home here on Oct. 26. Mr. Healy was at one time assistant manager of the Tivoli Theatre, where many important American premieres of operatic works took place as well as American debuts of eminent singers.

Mr. Healy was managing director of the San Francisco Light Opera Company, which was scheduled to open on Nov. 2, under the sponsorship of the San Francisco League of Light Opera, a group of citizens who subscribed for its support. Mr. Healy was the first business manager of the San Francisco Symphony and was instrumental in bringing the Sistine Choir to this country. He was also manager of numerous concert artists and ensembles in their appearances here.

Wesley Weyman

Wesley Weyman, pianist and teacher, died on Oct. 30, after an illness of a few weeks.

Mr. Weyman was born in Boston on July 6, 1877. He studied first under J. K. Paine at Harvard and later with William Mason in New York, making his debut in recital in the old Waldorf-Astoria in 1901. In 1905, he joined the faculty of the Institute of Musical Art, but resigned three years later to continue his studies in Europe. He appeared with various orchestras abroad, but after his return to this country at the outbreak of the war devoted his time principally to teaching. He was the founder of the musical fraternity, Pi Tau Kappa.

Boris Kreinin

BOSTON, Nov. 5.—Boris Kreinin, a member of the Boston Symphony, died on Oct. 22 from injuries received when struck by a motor truck. Mr. Kreinin had been a member of the Orchestra since 1925, playing at the second desk in the first violin section. He was born in Russia in 1880. He was soloist and concertmaster in Koussevitzky's orchestra in Moscow and also served as assistant conductor and soloist at the Imperial Theatre in Petrograd. Dr. Serge Koussevitzky and the Orchestra stood in silence for a minute as a tribute to the dead musician when word was received during rehearsal.

W. J. P.

Letha L. McClure

SEATTLE, Nov. 5.—Letha L. McClure, for the past sixteen years director of music in Seattle public schools, died recently in San Francisco. Miss McClure was formerly head of the school music department, Columbia School of Music, Chicago.

D. S. C.

Dr. W. L. Glover

TROY, N. Y., Nov. 5.—Dr. William L. Glover, director of the Emma Willard Conservatory of Music here, died on Nov. 1, following an automobile accident. Dr. Glover was born in Walden, Mass., in 1862.

Harry K. Kern

CHICAGO, Nov. 5.—Harry R. Kern, husband of Gladys Swarthout, contralto of the Metropolitan, died here on Oct. 20. Mr. Kern was fifty-one years old.

Concerts and Recitals

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sion. Mr. Durieux presented an interesting program, including John Humphries's Concerto for Strings, Op. 2, No. 9; "St. Paul's" Suite by Gustave Holst, and closed with the interesting Ukrainian Suite of Quincy Porter. This was the fourth concert of the season of the Young American Artist Series.

Y.

Florence Leffert, Soprano

Florence Leffert, soprano, gave her annual recital in The Town Hall on Sunday afternoon, Nov. 1.

Miss Leffert's program was a diverting one, as she limited it to songs with an American background. The first group comprised Indian traditional airs, sung in tribal tongues. Songs repre-



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An All-American Program Was Given by Florence Leffert, Soprano, at Her Recent Town Hall Recital

senting certain states were followed by spirituals and four modern songs. In this last group, Miss Leffert's singing of Charles T. Griffes's "Der Träumende See" showed a deep insight into the difficult work. The novelty which her audience had been awaiting came in the last group, when Miss Leffert called upon Frank Banta and Milton Rettenberg, duo-pianists, to assist her in accompaniments for popular songs of 1932. Stuart Ross was at the piano for Miss Leffert's previous groups.

Y.

Albert Spalding, Violinist

For his first New York recital of the season, given in Carnegie Hall on the afternoon of Nov. 1, Albert Spalding presented a program with many contrasts.

The A Major Sonata of Handel had great dignity and the Bach B Minor Partita for Violin alone, which followed, displayed the artist's technique in its highest estate. Brahms's D Minor Sonata was played with romantic fervor which delighted the audience. A group of short pieces, original and arranged, were excellently presented. One of the most highly favored was Mr. Spalding's own "Alabama." The packed house demanded numerous encores. André Benoist accompanied. J.

Alix Young Maruchess, Viola Player

At her recital at Town Hall on Tuesday afternoon, Nov. 3, Alix Young Maruchess gave great pleasure to lovers of the viola and viola d'amore.

Mrs. Maruchess's interest in both old and new music is well known. She is one of the rare artists who plays both discerningly. The "Kleine Sonata" of Hindemith was delightful in her hands, in many ways the most important piece of the program. For the multi-stringed instrument there were also original pieces by Rust and Milandre and arrangements of works by Debussy, Grétry and Ferrari (with harpsichord). A Handel sonata for viola

with harpsichord and pieces by Bloch, Brahms-Press, Poldowski, Granados and Castelnuovo-Tedesco with piano were enjoyed.

In phrasing and style Mrs. Maruchess was ever the artist. She was applauded throughout the program. Frank Bibb collaborated, at both the piano and harpsichord, in admirable fashion. W.

Gina Pinnera, Soprano

Gina Pinnera, whose soprano voice is well known to New York audiences, gave her annual recital in Carnegie Hall on the evening of Nov. 3 before a large and demonstrative gathering. The natural beautiful quality of the voice, and its enormous range and



Werner Janssen's New Work for String Quartet, "American Kaleidoscope" Was Featured by the Gordon String Quartet at Its First Concert of the Season

power were heard to best advantage in the grandiose settings of operatic arias—"As When a Dove" from Handel's "Acis and Galatea," "Pace, Pace, Mio Dio" from "Forza del Destino," the Liebestod and one of the numerous encores, Brünnhilde's Battle Call.

Lieder by Brahms, Schubert, Schumann and Liszt, French, Russian and Italian songs had also a place on the comprehensive program, which closed with a group of works in English by Hadley, Kramer, Maduro and La Forge.

Charles Maduro's "At Evening" (Lullaby) met with such appreciation that it had to be repeated, and the composer was compelled to take a bow from his box.

The velvety texture of her tone was at all times best in the middle range. Giuseppe Bamboschek played fitting accompaniments. F.

Gordon String Quartet

The first concert of the season by the Gordon String Quartet, Jacques Gordon and Ralph Silverman, violins; Paul Robyn, viola, and Naoum Benditzky, cello, was given in the Town Hall on the evening of Nov. 4. The program consisted of Dohnanyi's Quartet in D Flat, the American premiere of Werner Janssen's "American Kaleidoscope" and Mozart's Quartet in B Flat (K. 589).

The Dohnanyi Quartet was well played. It need not detain us further. Mr. Janssen's piece is a single movement, somewhat lengthy. It does what it seeks to do, that is, depict in sound the hectic, uncorrelated life of today. Mr. Janssen achieved this by means of some clever scoring and unexpected transitions, which sometimes left one breathless, but were always to the point. The Gordons negotiated cleanly the technical difficulties of the piece.

From this to the Mozart was a not disagreeable transition. The latter work fell like a chrysm upon one's ears. J.

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Akron Citizens Organize New Civic Music Association



Scene at the Organization Dinner Which Marked the Founding of the Akron Civic Music Association, Given at the Mayflower Hotel in the Ohio City

AKRON, Nov. 5.—Leading citizens of Akron have organized a Civic Music Association and will sponsor a series of outstanding concerts this season. Officers recently elected for the first year of the Association include: Mrs. T. B. Lobach, Estelle Musson, A. Vollbracht, G. R. Edgar and John Stein. The series of concerts will include appearances by Claudia Muzio, soprano of the Chicago Civic Opera; the Minneapolis Symphony, under Henri Ver-

brugghen; "The Blue Bird"; Richard Bonelli, baritone; the Gordon String Quartet, and Lee Pattison, pianist.

Dema E. Harshbarger, president of the Civic Concert Service, Inc., of Chicago, was the chief speaker at a dinner given in the Mayflower Hotel to mark the formation of the local Civic Music Association. The function was attended by many leaders in the city's social and art life, and was one of the most enjoyable events of the season.

Aesthetics in School Music Teaching

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objective bases, and, with expanding memory-power, it will encompass the greatest complexities.

Importance of Rhythm

The initial motive of any piece has character, impressiveness of some kind that leads to some sort of impression or feeling. Children will not, even if unguided, feel the same about the first phrase of "To a Wild Rose" as they feel about the first phrase of "Turkey in the Straw"; and if these two pieces were songs to be sung, no children would sing them in the same manner. Why do they feel that way about it? Because of different modes of motion and different melodic paths that infallibly register different moods. If the rhythms alone of the two compositions were translated into drum-beats, the differences in effect would register on the feeling of any child. Then why not translate the compositions into bare terms of drum-beats? Why not let the children observe how much of their otherwise inexplicable feeling-response to these two pieces is predicated in their different rhythms?

Why not go further and observe how the upward notes in "To a Wild Rose" are almost like a gentle, pleading question? Why not call attention to the

indubitable fact that "Turkey in the Straw" speaks in a very different tone of voice?

Once the child observes the correspondence between the way the music is built and the way it makes him feel (or, we might say, the way it feels, or even the way it sounds), he is on the highroad to that complete understanding that exists in the mind of a composer. What it is, what it says, how it feels, how he feels, are all one. The expression and the thing to be expressed are in perfect union; and he, as being in sympathetic vibrations with them, is as part of the music himself.

Growing Awareness of Form

Following all the music does, he cannot but become aware of form; for, while the actions of a note-pattern, as a formal phenomenon, have no meaning and tend to escape him, a musical state dependent upon pattern that reflects the soul of it, shares its emotional vicissitudes, its reiterations, changes and developments, is far too vital an experience to escape lasting memory. Only when the child feels, and then relates, his feelings to these outward counterparts do the forms become significant, memorable, because filled with enchanting meanings.

Such bringing about of awareness of emotional significance in relation to

music is not a fantastic dream. Precisely similar paths are followed by children in coming to an understanding of other phases of experience. The bells ring or they toll, and the child dimly catches the animation of the peal or the activity-checking gravity of the knell. He has no word for either state; but if it were desirable to educate him to be a carillonneur, a word in childlike language, that would confine and ever after recall the passing state, would aid in starting him on his way. Perhaps less than a word would serve. Perhaps if a teacher stood and listened with him and glowed at the peal and bowed at the knell, he would understand.

By such little means, a word at a time, and no strong-voiced instruction at any time, can a child be brought to join with you in an understanding of music. But there must be partnership. He cannot gather understanding from you unless you also possess understanding and eagerly share it with him.

The place needed for musical aesthetics in education is thus seen to be a large one, and its first location is seen to be somewhere within the teacher. If it is there, and there joins with a large love for children and a sympathetic understanding of them, we need not doubt that they will come to love and understand music.

Concerts and Recitals

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Lily Pons, Soprano

For the benefit of the College of the Ozarks, Lily Pons gave her second New York recital, this time in Carnegie Hall, on the evening of Nov. 4.

Miss Pons packed the hall to the last cranny, and even on the huge stage was seated what would ordinarily be a sizable audience. The program began with Caccini's "Amarilli" and Pergolesi's "Se tu m'Ami." There were

Pamina's air from "Magic Flute" and the Queen's second aria from the same opera, also arias from "The Czar's Bride," "Coq d'Or" and Saint-Saëns's "Parysatis," several wordless songs and two new numbers by Adone Zecchi, dedicated to Miss Pons. Among the encores were Bishop's "Lo, Here the Gentle Lark," and an engaging transcription of Liadoff's "Tabatrère à la Musique."

Miss Pons captured her audience and held them—tight! The gentle, unaffected quality of her personality was as captivating as her beautiful singing. Several of the numbers, devoid of embellishment, made one feel that the artist might be singularly appealing in a program of pure lieder. As usual, her coloratura was flawless and the general character of her singing of great beauty.

Giuseppe Bamboschek was the accompanist, at times a trifle strenuous for the matter in hand. H.

At the Barbizon-Plaza

Ivantzoff Trio, Oct. 29. Florence Ran, soprano; Ivan Ivantzoff, tenor, and Andrei Salama, guitarist. Program of Spanish and Russian numbers in costume and with gestures.

Ellenor Cook assisted by Maryann Shelley, at the piano, and the Barbizon-Plaza Trio. A program of "Folk Songs from Picturesque Lands" interestingly presented. Nov. 1.

Marie Bleikers, mezzo-soprano, assisted by Giuseppe Adami, violinist. Rollo Hudson, accompanist for Miss Bleikers, Josef Furgivele for Mr. Adami. Songs in German and English, Italian violin pieces exclusively. Nov. 3.

At the Savoy-Plaza

Maria Rosamond Musicales. Oct. 20, Ernest Meyen, cellist, and Laura Williams, diseuse. Miss Williams presented Arabian music very delightfully. Vittorio Versè accompanied. On Nov. 3, a Composers' Morning. Works by Juan Huarte, Florence Turner Maley, Harry Burleigh and Meta Schumann.